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OF

MODERN EUROPEAN LITERATURE.

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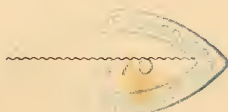
USE OF SCHOOLS AND PRIVATE FAMILIES.

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BY

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PHILADELPHIA:

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1850

PHILADELPHIA:

T. K. AND F. G. COLLINS, PRINTERS.

TO
MISS ANNA FREDERICA BARTON,
OF BORDEAUX,

This little Work

IS,

WITH SENTIMENTS OF RESPECT AND GRATITUDE
TOWARDS HER BENEVOLENT AND ENLIGHTENED PARENTS,

AFFECTIONATELY INSCRIBED,

BY HER INSTRUCTRESS,

M. E. F.



P R E F A C E .

THE want of a work of this kind must have been very generally felt; and, in offering it to the public, the compiler's earnest wish is to spare the literary student some of those long hours of research which so painfully retard his progress.

Hitherto, the youth of both sexes have been too frequently left to make their entrance into society almost completely ignorant of that subject of conversation which forms its most general topic and its greatest charm—Literature. They may have gained the honors of all their classes in history, geography, &c. &c., yet their first steps into the world have brought disappointment and humiliation. They find, in fact, that they have another education to commence, and without a guide to help them through the vast multitude of writers who are the boast and ornament of every country. To the young, therefore, a publication of this sort can hardly fail to be useful; since, if compiled with any share of judgment, it at once unites precept with example—shows them what is excellent, and informs them

why it is so. It has been the compiler's aim to comprise as much as possible in the smallest compass; and she begs leave to express a hope that, while this work may be found to contain sufficient information respecting the leading names in European Literature to satisfy casual consultation, it may serve at once as a guide and stimulus to more minute and extensive investigations.

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H A N D - B O O K

OF

MODERN EUROPEAN LITERATURE.

INTRODUCTION.

ASIA, the cradle of mankind, was also the cradle of letters.

From time immemorial the Indians and the Chinese possessed great poets and philosophers; and it is from Asia that the Egyptians are said to have gathered their laws, philosophy, and arts.

The Persians, Medes, Assyrians, and Phœnicians had, without doubt, a rich and brilliant literature, lost to us chiefly by the burning of the Alexandrian library.

The Greeks, who had received from Asia, or from their mother-country Egypt, the traditions of the arts, carried them to the highest perfection. Time has not been able to destroy the fine works of their poets and their historians; they are still the admiration of the civilized world. When Greece was conquered by the Romans, her taste for letters was carried to Rome, and Italy soon was in possession of a literature which rivaled in some degree that of the parent source.

Then came the barbarous ages of the Celts and the Iberians; but the Druids kept alive by their bards a taste for the productions of genius even amongst the most uncultivated people.

After these, we meet with the "Edda," a production of the Scan-

dinavian nations, similar to the "Ossian" of the Scotch and Irish: and these works bring us down to the literature of the early Middle Ages, when, after the invasion of the Roman empire by the northern nations, new languages had been formed by amalgamation and corruption.

The Provençal tongue is the best known of this period, and its poets spread far their reputation; while, at the same time, the Arabs, having stretched their empire along the north of Africa and through Spain to the foot of the Pyrenees, looked with disdain upon the people of the west. Bagdad and the south of Spain had become the centres of their civilization and of their literature; and even in Persia and India poetry and the fine arts were more assiduously cultivated than in Europe.

Meanwhile, the literature of Eastern Europe was overpowered and choked by the contentions of theologists. Men are poets before they are philosophers; they feel with sensibility, and describe with force, when they have made but little progress in investigation or reasoning: the age of Homer and of Hesiod long preceded that of Socrates. But religious contests embroiled at an early period the minds of our ancestors; and, instead of the poetical productions usual in an age of powerful emotion and unfettered restraint, the literature of this period was almost entirely devoted to the squabbles of theology and metaphysics. The presumption of man quickly added to the simple and sublime doctrines of Christianity the theories of a vain philosophy, wrapt up in mysteries and idle questions, which the self-directed faculties of man are unequal to resolve.

The scholastic theology, with its infinite train of bold disquisitions and subtle distinctions, was the first production of the spirit of inquiry after it began to resume some degree of vigor and activity in Europe. Misled by the acute and inquisitive Greeks in the Eastern Empire, and by the Arabian sages in Spain and Africa, the philosophers who first applied to science were involved in a maze of intricate inquiries, produced by the refined theology of the one and the frivolous subtlety of the others. Invention and art were fettered by authority, and the force of genius was spent in speculations at once visionary and difficult to comprehend.

Still, there was a novelty in these ill-directed pursuits which

aroused and interested the human mind. Schools were opened in every cathedral and almost in every monastery of note; colleges and universities were erected; corporations were founded; regular courses of study planned; academical titles and honors invented; and distinction in the schools led not only to reputation, but to social rank and eminence.

In all these efforts to advance the human mind, there was, however, one great imperfection which prevented their general utility—the use of the Latin tongue. The languages of Europe were considered barbarous from the subversion of the Roman empire till the beginning of the sixteenth century. They were destitute of elegance and of force, and even of perspicuity; and no attempt had been made to improve or polish them.

The Latin tongue was consecrated by the church to religion; and custom, with authority scarce less sacred, had appropriated it to literature. All the sciences cultivated in the twelfth, thirteenth, and fourteenth centuries, were taught in Latin; all books were written also in that language: thus it was only a circumscribed number of individuals who could penetrate into the temple of knowledge.

The taking of Constantinople by the Turks in 1453 served to advance the progress of letters; when the learned men of Greece were forced to seek shelter in Italy and Germany.

The important discovery of printing also immensely facilitated this progress; and, in the time of Pope Leo X. in Italy, of John III. in Portugal, of Ferdinand and Isabella in Spain, of Francis I. in France, of Charles V. in Germany, and of Elizabeth in England, Europe seemed to spring up from its long sleep of the Dark Ages, when all learning had been confined to the cloister and the church: the love of literature became universal: and mankind viewed with astonishment their own extent of talent and immense power of mental enjoyment.

There are four ages particularly marked as those in which there was a great development of the arts. The first is that of Philip of Macedon and Alexander the Great; the second is that of Augustus Cæsar; the third is that which followed the taking of Constantinople by Mahomet II.; and the fourth age is generally considered

that of Louis XIV. and our Queen Anne. Of all countries in modern times, it is Italy in which a national literature first began to flourish: the great poet Dante, early in the fourteenth century, used and polished his mother-tongue, and was the first distinguished *native* writer in Europe. Hence, in my notices of European literature, I commence with that of Italy.

THE LITERATURE OF ITALY.

THE numerous divisions of Italy into kingdoms and principalities is the chief cause of the Latin tongue dying away among the various dialects of its people. In the twelfth century, *Italian* was written; hitherto, it had only been a spoken tongue: none but the learned wrote in Latin, while those who wished for a more extensive audience wrote in Italian.

The kings of Sicily were among the first encouragers of this dialect; and, having invited the Troubadours to their court, songs and ballads in the style of those poets of Provence speedily sprang up.

When Charles of Anjou, Count of Provence, became King of Naples, he naturally propagated the amusements of his country: the Italians imitated the Provençals; and at the end of the twelfth century Italy had a dawning of literature in these poems. The *Rappresentazioni*—Mysteries, or Sacred Dramas, as they were called—common at this period, were compositions of little merit. Zeno says they were written in a tame, low style, without skill or grace.

After *Alcamo*, *Drusi*, *Falcacchiero*, and *Vernacia*, we meet with a more correct language.

An inscription in the cathedral of Ferrara, dated 1135, is said to be the oldest composition in Italian verse. *St. Thomas Aquinas* was famed for his knowledge; his theological opinions gave rise to a sect called *Thomists*.

Spinello and *Malespini* were historians of the thirteenth century; *Guinicelli* and *Ghislieri* were poets: and we meet also with the names of *Guitone*, *Brunetti*, *Cavalcanti*, and *Fra-Jacopone*, but their works are little known, except “The Treasure” of *Brunetti*.

The Venetian, *Marco Polo*, traveled into the interior of Asia about this time, and on his return published his travels, which were long regarded as fabulous exaggerations, but have since been fully authenticated. *Ricobaldo* and *Pepius* wrote at this period. Both mention the celebrated Michael Scott of the same age.

Early in the fourteenth century, the great poet *Dante* appeared. He did not take up his pen till of mature age. Being a man of strong feelings, he had entered warmly into the political divisions of his country. Florence was torn with contentions; the Guelfs and Ghibelins had created a civil war; *Dante* was banished, and, after wandering from city to city without a permanent asylum, he fixed upon Ravenna for his residence, where he wrote the poem which has given so much glory to his name.

In the "*Divina Comedia*" of *Dante*, it is easy to trace the political sentiments of the author;—his admiration and hatred are not disguised: and hence his work is at once a singular monument of the profound sensitiveness of the writer, and a valuable historical record of the deeds of his compatriots. Upon this is based the whole movement of his poem;—the Infernal Regions ("*Inferno*"), Purgatory ("*Purgatorio*"), and Paradise ("*Paradiso*"), are peopled with the spirits of those whom the love and hatred of *Dante* had admired or condemned on earth. The poet's brilliant imagination has, however, added a superstructure of great sublimity, occasional grace, and constant novelty.

By a series of allegorical representations, *Dante* conducts us through the three stages of human existence. In the "*Inferno*," we witness the misery of sin; in the "*Purgatorio*," the struggles of virtue; and those who have surmounted the temptations of this world, and begun to taste the pleasures of the next, are described as enjoying that peace of mind which is imaged by the terrestrial "*Paradise*" of *Dante*.

This part of the poem displays, in a surprising manner, the exalted energy of the poet's persuasion, that it was possible, by purity of life and mind, for man to hold communion with his Maker. Hence he combats the fallacy that we are of necessity bound down to earth; and vindicates our prerogative of soaring upwards, by declaring that, did we not allow ourselves to be acted upon by false

pleasures, our tendency would be to a union with Him "in whom we live, and move, and have our being." *Dante's* resource in words is astonishing; he seizes on Greek, Latin, Oriental tongues, German, Provençal, the *Langue d'Oil*, and even the Anglo-Saxon (a colony having settled, says Muratori, in Calabria in the eleventh century). So confident is Mr. Bruce Whyte of the power of these languages in the interpretation of *Dante*, that he asserts, "Every obscurity in the *Divina Comedia* can be cleared up by the Welsh, or Bas-Breton." This is only because they were parts of that mother-tongue which produced the Armorican, or Romanic dialect.

Besides this magnificent poem of the "*Divina Comedia*," *Dante* wrote several works in prose: "*La Vita Nuova*," a "Treatise on Monarchy," "Eloquence," and "The Banquet."

At this period, the unhappy *Cecco* wrote a poem against *Dante*; and, as the Inquisition fancied it was a criticism against their institutions, the poet was burnt alive.

There arose, at this period, also, several imitators of *Dante*, as *Uberti* and *Frezzi*; who were the best. *Mussato* wrote "*The Tyrant of Padua*," and "*Achilles*;" the first tragedies of modern literature. *Cino* was a lyric poet of this period, celebrated by *Dante*, and imitated by *Petrarch*.

The fame of *Petrarch* followed closely on that of *Dante*; and his age was distinguished by general intellectual activity.

Petrarch introduced a liberal, profound, and elegant scholarship; and communicated to his countrymen that enthusiasm for the literature, the history, and antiquities of Rome which so much occupied his own heart.

From this time the admiration of learning and genius became almost an idolatry among the people of Italy. Kings and republics, cardinals and doges, vied with one another in flattering and honoring *Petrarch*; embassies from rival states solicited the honor of his instructions; his coronation occupied the court of Naples and the people of Rome as much as the most important political transaction could have done.

To collect books and antiquities, to found professorships and colleges, became universal among the great. The spirit of literary research allied itself also to that of commercial enterprise. Every

place to which the merchants of Florence extended their gigantic traffic, from the bazaars of the Tigris to the monasteries of the Clyde, was ransacked for medals and manuscripts.

Petrarch was exceedingly ambitious of literary fame; it was his Latin poems which procured him the honor of being crowned publicly at Rome; but these are all faded away, and his great fame rests on the graceful and varied sonnets which he addressed to the beautiful Laura de Sade. The poem of "Africa, or the Punic Wars," is tedious and indifferent.

Andrea Dandolo wrote the "Chronicles of Venice till 1343." *Villani* wrote "The History of Florence from its Foundation;" which was continued by his brother, Matteo, whose son, Filippo, still further extended it. *Bartolo* was a famous jurisconsult of this period. His chief works are entitled "The Guelfs and Ghibelins," "Tyranny," and "Administrations of the Republic." *Pastrengo* wrote a "Dictionary of Illustrious Men."

Boccacio studied the classical writers of Greece: but his Latin works are hasty, crude, and ill-informed. He wrote an epic poem, called "The Thesead." But it is not his verse which has perpetuated his name for so many centuries; it is his harmonious prose, the animation of his language, and the joyousness of his imagination. This gayety is, however, frequently licentious; and his work, entitled "The Decameron," is rarely seen in a lady's library; but selections of his best tales are published.

Sacchetti followed Boccacio; but his stories, entitled "The Youth of Florence," are indifferent by the side of his predecessor's works. These authors are called by the Italians the *Trecentisti*, or men of the thirteenth century, because they took their origin at this time; and after their brilliant age there was considerable languor in the literature of their country.

Giovanni Fiorentino, called also *Pecorone*, wrote "Il Pecorone," a collection of tales. *Pandolfini* wrote a treatise, entitled "Government of the Family." *Narni*, surnamed *Burchiello*, was the inventor of the verse called burlesque.

Poliziano is first known to us as the tutor of the family of the Medici. Cosmo de Medici had liberally encouraged science and literature; and his sons grew up among men of the finest talents.

The Medici had so extended their mercantile pursuits, that they took the rank of princes from their riches; and Florence became, through them, the centre of learning in Italy. *Poliziano* was a distinguished Latin and Italian poet of the age. A late Italian author (*Foscolo*) quotes some of his verses, as equal to anything ever written in that language. *Benedetto Accolti* had dedicated to Piero de Medici, the son of Cosmo, and father of Lorenzo, his "History of the Wars of the Christians and the Turks." His son *Bernardo Accolti* wrote the first drama, called "Virginia." *Bernardo Cennini* was the first Florentine printer. *Chrysolaras*, a noble Greek, first taught that language in Florence, and is called the father of modern classical learning. *Luigi Pulci* lived also at Florence at this time, and is the author of the well-known poem of "Morgante Maggiore:" he is considered the last of the old romancers, and the first of the Italian epic writers: his brother *Luca* wrote "Il Ciraffa Calvaneo," a heroic poem, and others.

Valla wrote "Fables." *Manetti* left many valuable works; the chief of them are "A History of the Literature of Florence," and a "Life of Pope Nicholas V." *Cambiatore* was crowned as a poet in 1430. Twelve years after, *Eneas Sylva* was crowned by the Emperor Frederick III.; and a few years later *Panormita* received the same honor from the hands of the Emperor Sigismund.

The three blind poets named *Bello*, the two *Brandolini*, *Antonio Alamanni*, *Filelfo*, and *Bellinconi*, have all received honorable mention from their cotemporaries for poetic talent. Among the prose writers of this period, we find *Pope Pius II.*, as author of "Commentaries" on the history of his time. *Platina* wrote "The Lives of the Popes," and "The History of Mantua." *Giustiniana* wrote a "History of Venice." *Masuccio* wrote tales.

Meantime, as the nations of Europe had begun to feel their own strength, they gradually threw off the power of the Pope; and when he could no longer maintain his authority, he endeavored to reserve at least a confirmatory right in each kingdom. The sanction of the Pope not being a matter of indifference to subordinate sovereigns, he delegated to them his power on easy conditions, by investing them with the title of Vicars of the Church. It was thus the family of Este obtained the dominion of Ferrara: thus the cities

of Rimini and Cesena were held by the family of Malatesta; Faenza and Imola by the Manfredi; and many other cities and provinces became subject in the same way to petty sovereigns, who governed with despotic authority, as supported by the Pope: but their dissensions and family feuds rendered this fertile country the theatre of rapine and of bloodshed; and from this cause the literature of Italy suffered frequent interruptions.

It is as well to remark that, as many authors wrote in Latin at this period, they assumed a suitable name, and it is therefore somewhat difficult to trace the original. Thus, *Filippo Buonacorso* called himself *Callimachus Experiens*, and is celebrated for his "History of the Affairs of Hungary." *Poggio Bracciolini*, a secretary of several of the Popes, discovered the works of Quintilian, and was a writer of great research. Indeed, the early part of the fifteenth century was generally distinguished by a warm admiration of the ancients, and was followed by the natural desire of infusing their beauties into the native tongue. *Cantalicio*, *Braccio*, *Augurelli*, all cultivated Latin poetry with considerable success. *Folengi* was the inventor of Macaronic poetry. The effort which Poliziano had made to restore a just appreciation of the ancients, aided by Pontano and Janazzo, was rewarded by such productions as those of *Fracastoro*, *Vida*, *Naugerio*, and *Flaminio*; "in whom," says Roscoe, "the great poets of the Augustan age seem once more to be revived." Another immense step in the progress of mental light which was beaming over Italy was the free examination of the absurd pretensions of judicial astrology. *Pico* of Mirandola was one of the first who entered the lists against this formidable adversary of real knowledge, in his work "*Adversus Astrologos*," published at Venice 1498. *Pico's* most remarkable work was "*De Ente et Uno*." *Nicoli*, a citizen of Florence, devoted his entire fortune to the collection of Greek and Latin manuscripts; and thus became the founder of the library of St. Marco.

At Naples, the King Alphonso had used every exertion to follow the steps of Cosmo de Medici, from whom he had received the welcome gift of a rich manuscript of Livy. An illustrious band of scholars formed the *Academy of Pontano*. *Pontano* was celebrated both for prose and verse; he labored with assiduity and success in

the improvement of his native tongue. This was all at once deemed so important a subject, that *Messala* wrote an entire volume on the letter s. *Pontano's* most remarkable work is a satire called "The Ass." *Alamanni* was also a poet of this age; but, having conspired against the Medici, he was obliged to fly, and found protection from the accomplished monarch Francis I. of France. His best work is "La Coltivazione," in the style of Virgil's Georgics. *Sanazzaro* is noted for his graceful sonnets, and for a poem called "Arcadia." *Casa* was an elegant prosaist.

After Florence and Naples, Ferrara was distinguished for its protection of the Literati. *Duke Hercules* of Este, the reigning prince, translated dramas from the Latin, that he might have them acted in his own palace. And here we must first mention the remarkable and unfortunate *Savonarola*, whose powerful pen was employed to support the truths of the Gospel. *Riva* and *Bigi* were well known at Ferrara; and the two *Strozzi's*, father and son, would alone have been sufficient to distinguish that city. It was, however, the poet *Boiardo* who gave it its greatest celebrity; his remarkable poem of "Orlando Innamorato" bears evidence of a fine imagination, and is imbued with great vivacity of coloring. At the same time, a young man named *Ariosto* had excited the attention of Prince Hercules of Este, by having dramatized the story of "Thisbe;" but his maturer works must be noticed later.

At Mantua, Duke Gonzaghi had adopted the general passion for letters. In 1433, the fable of Orpheus, dramatized by *Poliziano*, was acted as a pastoral tragedy; and the Montefeltri, dukes of Urbino, outvied the rest of Italy by the magnificence with which their romantic palace was constructed, and furnished with rare and splendid articles. But the pride of Federigo of Urbino was his copious and superb collection of books, many of which were adorned with massy ornaments of gold and silver, as typical of their interior excellence. The son of this prince was not only a patron of learning, but a practical and accurate scholar. The learned *Pietro Bembo* has devoted a considerable tract to the celebration of his merits; and *Castiglione* has honored his memory with an eulogium which will be as lasting as the language in which it is written. *Castiglione's* best work is entitled "Il Cortegiano."

The court of Milan, under Prince *Lodovico Sforza*, was not behind the rest in its patronage of literature. *Beccari* had written his pastoral of "Sagrifizio." *Cornazzano* produced his poem "De Re Militari," and his "Vita della Beata Vergine:" his lyrics are excellent, and so are also his sonnets. *Achilline* wrote pastorals; *Gasparo Visconti* "rivalled Petrarch," says *Tiraboschi*. *Fregoso* wrote his "Cerva Bianca;" and the industrious *Donato Bossi* shone as historian. Here also appeared the accomplished *Leonardo da Vinci*, who was admired as painter, sculptor, poet, musician, architect, and geometrician.

Nor must we forget that Venice was celebrated for its knot of classical scholars, drawn together by the persevering *Aldo Manuzio*, a man of great learning and unwearied diligence, who established a printing press, and devoted his life to the producing of correct copies of the eminent Greek and Latin authors. Works from the Aldine press are highly valued down to the present time. *Aldo's* first work was the "Hero and Leander" of Musæus, printed in 1494.

The education of *Lorenzo de Medici*, reigning prince of Florence, had prepared Italy to look for an eminent protector of learning. He had all the fancy and taste of a poet, and has left us many very beautiful productions. *Roscoe*, speaking of *Lorenzo*, says that he led the way in some of the most valuable species of poetic composition, and some of his productions stand unrivaled among those of his countrymen. The riches of his family had introduced an abundance, a luxury and refinement, unexampled in the annals of mankind. Instead of any longer contending for power, the princes of Italy attempted to rival each other in taste, in splendor, and elegant accomplishments. It was considered essential to their grandeur to give their household establishments a literary character. Hence their palaces became a kind of polite academy, in which the nobility of both sexes found a constant exercise for their intellectual talents: courage, rank, and beauty did not hesitate to associate with learning and wit, though these might be accompanied with poverty. *Lorenzo* was at once a generous patron of *Literati*, and a competent judge of their works. He was an earnest supporter of the use of his own tongue, at the same time that he assisted numerous Latin writers. There is a striking, though unpleasing, feature of the fif-

teenth century in the violent discussions among the learned men of this country; thus, *Besarion* and *George of Trebisonde*, both of whom had sought refuge in Italy after Mahomet the Second's taking of Constantinople, *Fielfo* and *Poggio*, *Poggio* and *Valla*, *Niccolo Nicoli* and *Peretti*, *Poliziano* and *Scala*, were in perpetual disputes, and frequently wrote with great acrimony. Meanwhile, *Pontano* had published his "Art of Writing," and *Brandolini* his "Art of Speaking;" while *Landino* gave to the world his fine translation of Pliny's Natural History.

Niccolo Corregio was a dramatic poet. *Spagnuoli* of Mantua wrote a "Critique against Women." *Verrini* of Florence wrote "Sacred Poetry." *Martelli* wrote his tragedy of "Tullia," and some popular poems. *Navegero* of Venice was celebrated for his "Epigrams." *Allori* is the name of two brothers distinguished for their burlesque poems. *Brocardo* was a lyric poet of eminence, and *Tarsia* shared his renown in the same species of writing. Among the prose works of the sixteenth century, we find *Sabbellico's* "History of Venice," *Bonfadio's* "History of Genoa," and *Lillio Giraldi's* "History of the Greek and Latin Poets." *Secchi* wrote comedies. *Firenzuola*, *Strapazola*, and *Porto* are among the best writers of tales, at this time.

War now changed the face of society in Italy. Charles VIII. of France overran the country; and the literature of this period is constantly tinctured with sentiments which would naturally arise on such an event. Thus *Sanazzaro* wrote those beautiful verses which celebrate the life of Alphonso of Naples, and adverts to many circumstances of the times. The Medici were driven from their city by popular resentment, and were no sooner gone than their palace was plundered. The exquisite gardens, formed by Lorenzo the Magnificent as a repository for the fine remains of antiquity in sculpture, were completely destroyed, to the everlasting regret of every lover of art. A period of eighty years had, however, spread a brilliancy over the literary and artistic talents of the Italians which will always throw a halo round their name. Charles VIII., having reached Naples, and made good his claim to the crown, found that his return to France was impeded by the combined princes of the north. The monarch was glad to purchase his per-

sonal safety by giving back all that he had won: but no retribution could repair the evils his presence had occasioned. The extremely dissolute manners of the French had introduced a similar spirit into Italy, which was ingrafted on the naturally strong passions of her people, and perpetually evinced in their internal family dissensions. It has been said, that nothing in the history of mankind has ever surpassed the infuriate hatred of party spirit at this epoch: the feeling disfigures their literature; for a considerable time all is weak, petty, worldly; genius was absorbed by earthly passions.

Louis XII., of France, was more successful in Italy than his predecessor: he obtained Naples, and gave it to Ferdinand the Catholic. Here our historical notices must conclude. The literature of Italy now merges into one mass; her kingdoms were torn with such perpetual strife, that her authors could scarcely struggle into sight. Yet we must pause, and look back for an instant on the intellectual splendor which had reigned for a time: "With peculiar pleasure every cultivated mind must repose on the fair, the happy, the glorious Florence; on the halls which rang with the mirth of Pulci; the cell where twinkled the midnight lamp of Poliziano; the statues on which the young eye of Michael Angelo gazed with a kindred inspiration; the gardens in which the elegant and intellectual Lorenzo meditated some sparkling song for the May-day dance of the Etruscan virgins. Alas, for the beautiful city! for the wit and the learning, the genius and the love! From the time Sforza called in the aid of the French, the star of Italy was clouded; her day of glory gone: slaughter and famine, infamy and despair, ran riot in the land."

Pope Leo X., a son of Lorenzo the Magnificent, rendered Rome the place of attraction for all learned and accomplished men. Among these, *Michael Angelo* was the most conspicuous; and even in literature has left touches of exquisite beauty, as great, though not so numerous, as those of the pencil and the chisel: his sonnets are much admired.

Ariosto was by no means so highly appreciated as his great contemporary above noticed. *Ariosto's* most celebrated work is the "Orlando Furioso," founded on the before-named poem of Boiardo: its chief story (for it is a series of separate tales) is founded on

that of Roland, one of the knights called Palladins by Charlemagne. The poet is varied in his style, his pictures, and his characters; he has a happy mixture of the serious and the pleasant, the familiar and the sublime, the graceful and the terrible. *Vida* was another star of the court of Leo X.: his chief poem is "The Art of Poetry."

The applause bestowed on those who purified and adorned the Italian tongue at this period must not be confined to one sex only. At no period of society have the female admirers of literature proved themselves more formidable rivals to the lords of the creation than at that of which we are now speaking. *Cassandra Fidelis* is placed among the most learned characters of the age. *Alessandra Scala* holds nearly the same distinguished place; while *Cecca* of Sienna is called by Poliziano "a tenth muse." *Vittoria Colonna*, Marchioness of Pescara, has sung the praises of her husband (the brave soldier who won the battle of Pavia for Charles V. of Germany) in verses as sweet and graceful as either those of Petrarch or Ariosto. *Veronica Gambara*, Countess of Correggio, has not left so many elegant productions as her friend; but there are two of her poems which are considered superior to Vittoria's best: one is addressed to the rival monarchs, Charles V. of Germany, and Francis I. of France, imploring them to give peace to Italy; the other was composed on revisiting her native city Brescia after the death of her husband.

There is another remarkable woman of this period whom we must name, were it only with a sister spirit of kindness to help to rescue her name from infamy. By some she has been characterized as possessing few qualities that command respect, while by others she was extolled for superior virtues, and as an ardent patroness of intellectual labor. *Lucrezia Borgia*, the accomplished Marchioness of Ferrara, was herself a poetess, and in correspondence with some of the finest minds of her age;—a taste which ill agrees with the terrible accusations of vice from the pen of Guicciardini, the historian of her time. Roscoe has considered her position in society of such importance, that he has dedicated an entire chapter to the clearing of her name. This he has done so well that the question ought to be deemed settled.

At this period, *Berni* introduced a burlesque style, which from him is called Poësia Bernesca. Of this it is difficult to convey an adequate idea, as its excellence consists rather in simplicity of diction, and the sweetness of the Tuscan dialect, than in any sterling wit or vigorous sentiment which bears to be transferred into another language. Of this style are the works of *Bino* and *Mauro*. We are also told that *Oasa* has exaggerated this style in representations of the feelings and ideas of the lower classes, but carrying them to positive coarseness and indelicacy. *Berni* himself is not entirely free from this reproach.

Berni's great work was the version of Boiardo's "Orlando Innamorato;" and he has added so much to it, that it is looked upon as more his than Boiardo's. It is eminently distinguished for the wit of its author, and the bold and dexterous use of language and rhythm. Lord Byron has admirably imitated *Berni* in more than one of his poems.

The Italian poets were early acquainted with the works of the ancients, to whose taste they yielded, and imbibed no small portion of their spirit. Thus, *Trissino* composed his tragedy of "Sofonisba" in blank verse, or *versi sciolti*, which is certainly far better calculated for serious subjects than rhyme in any form. *Rucellai*, nephew of Leo X., composed his tragedy of "Orestes," also, in blank verse: this is considered one of the most beautiful pieces that any author, ancient or modern, has adapted to theatrical representation. *Trissoni* also wrote "Italy delivered from the Goths," and "The Triumphs of Belisarius in Italy." The *Scaligers*, father and son, were remarkable critics of this age.

The academy of *Crusca* at Rome was one of those establishments which greatly help the progress of letters.

Philosophy was taught by the writings of *Mamiani Pamponaccio*, *Telesio*, and *Campanella*; while among the distinguished Latinists are found *Pietro Bembo* and *Arsilli* as poets, *Paulo Giovio* and *Flaminio* as historians.

The "Mambriano" of *Bello* belongs to this age, and the historians *Summonte*, *Donato*, and *Rucellai*: the latter is often styled the modern Sallust. Here also we must place the celebrated *Guicciar-*

dini, whose "History of Italy" extends from the years 1494 to 1532. These wrote in Italian.

A very remarkable work appeared in the political world at this moment; it was the "Principe" of *Machiavelli*, but its merits have been so variously canvassed, that it is difficult to give a general idea of it. This profound statesman lived in times which resembled a combat of wild beasts, in which the strongest and most ferocious destroys the rest: it was for such times he wrote,—when an act of dexterous perfidy might be one of patriotic self-devotion, and call forth the same degree and the same kind of respectful admiration. He had also a keen sense of the ridiculous, and he writes with a peculiar irony, frequently misinterpreted: and, however dishonorable his ideas are, according to our present notions of politics, his works derive a peculiar interest from the mournful earnestness which he manifests whenever he touches on topics connected with the calamities of his beloved country. He despaired of the liberty of Florence, and was anxious to support any government which might preserve her independence. As a poet, *Machiavelli* is not entitled to any high place; the "Decennali" are merely abstracts of the history of his own times in rhyme, on the model of Dante. His comedies deserve more attention; and the "Mandragola" is superior to the best of Goldoni. *Machiavelli's* "History of Florence," written at the command of the Pope, is decidedly inaccurate, but penned with a freedom and impartiality which are highly commendable.

Nardi, *Segni*, *Nerli*, *Varchi*, and *Adriani* were spirited historians, who followed the style of Machiavelli, and dared to detail facts and utter sentiments the most contrary to the interests of the princes of Italy, and even of the popes.

There is another historian to be noticed at this time, *Bernardo Davanzati*; his "History of the Schism of England" is remarkable for its great clearness and conciseness. The *Ferrari* family were earnest supporters of literature: the elder was professor of politics and ethics at Padua and Milan. *Francesco* collected rare books; and his collection formed the base of the Ambrosian Library. *Octavius* was admired by Louis XIV., and was distinguished for his talents. *Leonardo Aretino*, from the severity of his satirical

works, was called "The Scourge of Princes." He was so much dreaded that crowned heads coveted his friendship; on which account he caused a medal to be struck, on one side of which is his head, with this inscription: "The divine Aretino;" and on the other he is seated on a throne, receiving the oblation of princes. He is not otherwise deserving of notice, for his works are frequently gross and irreligious, especially his dramas. The brothers, *Leonardo* and *Francesca Bruni*, are called "The Aretines," from Arezzo, their native place.

Vinciguerra wrote in the severe style of satire; and *Ruzzante* followed *Berni* in the most lively manner.

In the latter half of the sixteenth century, we find, as poets of secondary merit, *Beccuti*, a writer of lyrics; *Vincenzio Martelli*, *Luigi Alamanni*, *Grazzini*, *Anguillara*, poets of varied talents. *Vida* is distinguished above the crowd; but his works bear puerile titles, as "Silk-worms," "Chess," &c. *Luigi Dolce* imitated the ancients, and translated from them. *Franco* wrote in the popular style. *Pavesi* imitated *Æsop*. *Tansillo* followed *Berni*. *Rota* made the first eclogue in Italian; *Muzzio* soon followed, and wrote thirty eclogues. *Ongaro* wrote the dramatic pastoral of "Alceo." *Castelletti* wrote "Amaryllis," and *Beccari* "The Sacrifice," both pastoral dramas. *Costanza* and *Valvasone* wrote minor poems.

The next star of genius which shone over this intellectually favored country was the unhappy *Torquato Tasso*. He was born at Sorrento, and was the son of *Bernardo Tasso*, himself a poet of no mean excellence. At twelve years old, the young *Torquato* was a prodigy of learning; at eighteen, he published his poem of *Rinaldo*; and, at twenty-two, he formed the design of his great work called "Jerusalem Delivered," under the patronage of the princes of Este. He had apartments in their palace at Ferrara. It was here that he received that impression of the beauties and virtues of *Alphonso's* sister, the Princess *Leonora*, which so greatly influenced *his* life. His aspirations were deemed presumptuous, and he was made to expiate his audacity in the cell of a lunatic asylum. In this dungeon of misery, *Tasso* completed his exquisite poem of "Jerusalem Delivered." After seven years' imprisonment, he again entered the world, and then wrote "Jerusalem Regained," which is considered

inferior to the former poem. *Tasso* is also renowned for his very elegant pastoral "*Aminta*;" and is esteemed a superior writer of prose, proved by his "*Dialogues*."

The Academy of the *Rozzi* at Sienna encouraged satirical comedy, which was carried to considerable perfection in the "*Calandria*" of *Cardinal Bibbiana*. *Muzio* wrote his "*Art of Poetry*." A crowd of useful historians belong to this century, as *Malvolti*, *Giannone*, *Burchardi*, *Bandelli*, *Nerli*, *Fabroni*, *Grumello*, *Zebaldeo*, *Sagredo*, *Zomasi*. The painter *Vasari* wrote his "*Lives of Italian Painters, Sculptors, and Architects*."

Landi wrote romances, letters, and fables. *Bandello* wrote tales in the manner of Boccaccio. *Cinzio Giralaldi*, *Granucci*, and *Erizzio* were prolific writers of romances. *Cavalcanti*, a zealous republican, left divers works. *Gianotti* wrote "*On the Republic of Venice*." *Giambullari* wrote "*The History of Europe*," "*A Treatise on Letters*," "*Lessons on Purgatory*," and other works. *Castelvetro* wrote "*Commentaries on Petrarch*." *Varchi* wrote a "*History of Florence*" (continued by *Adriani*), and was esteemed as a lyric poet. *Caro* wrote "*Comedies*" and "*Letters*." *Lollo* was remarkable as an orator, and wrote the pastoral drama of "*Arethusa*." *Benvenuto Cellini* was a celebrated artist, and left interesting "*Memoirs*" of his own life. *Contili* wrote comedies in prose, and various poems. *Doni* was one of the founders of the Peregrini Academy of Venice, and wrote "*Philosophy of the Ancients*," "*Commentaries*," and various other works. *Corso* wrote "*On the Tuscan Dialect*." *Nannini* wrote "*The Life of Guicciardini*," and other works. *Speroni* wrote various "*Dialogues*." *Telesio* was the head of the school called after him *Telesian*, against the philosophy of Aristotle. *Salviati* was a critic, and wrote on the *Decameron*, on *Tasso*, &c. *Costanza* wrote "*The History of the Kingdom of Naples*." *Bargeo* was a celebrated professor of literature at Pisa, and superintended the copying of manuscripts for Francis I.; he wrote a poem called "*The Chase*," and various "*Letters*" and "*Essays*." *Paruta* was an elegant writer of prose. His best works are "*The War of Cyprus*" and "*A History of Venice*." *Mazzoni* was a celebrated philosopher; he wrote a work entitled "*The Triple Life of Man*," and various other writings. The un-

happy *Giordano Bruno* wrote comedies. He was burnt alive at Rome.

These writers close the list of authors called by the Italians the *cinque cento*, or "men of the fifteenth century;" and we now come to the *sei centisti*, or "sixteenth century men," who are, in fact, the men of the seventeenth century; but who had their origin in the preceding century.

A few words will suffice to paint the period which spread a veil of darkness upon the literature of Italy. "In wishing," says Salfi, in his "History of Italy," "to be revenged on the Protestants of Germany, the Roman Inquisition gave force to the despotism of Philip II. and of his successors."

At the beginning of the seventeenth century died *Caporalli*, a poet who wrote "Satires," "The Voyage to Parnassus," and other poems. *Guistiniani* imitated the *Œdipus* of Sophocles. *Torelli* wrote the tragedy of "Merope." *Buonarelli* wrote a pastoral, entitled "The Philosopher of Sciros." *Porta* wrote dramas; he founded the Secret Society, and invented the camera obscura. *Baldi* was a mathematician and poet. He wrote the poem of "The Deluge," and another, entitled "Navigation." *Vecchi* wrote the first opera buffa, called "Amphiparnassus." *Rinuccini* wrote the operas of "Daphne" and "Eurydice." *Marini* figured as the head of the pastoral school, and wrote idyls, lyrics, and pastoral dramas. *Chiabrera* wrote "Italy Delivered," and "The Ansaleida." *Lalli* travestied the *Iliad*. The unfortunate *Ferrante Pallavicino* was put to death at Avignon, and some of his works were prohibited: he wrote satires and farces; one of which is entitled "The Celestial Divorce." *Buonarotti* wrote "The Judgment of Paris," a dramatic pastoral. *Dottori* wrote a poem called "The Ass."

A name, more celebrated in this age than any other, makes us for awhile forget the abasement and corruption into which were fallen the letters of Italy; it is that of *Galileo*. He was noted as an astronomer; but his mind was so richly stored, and his "Letters" so eloquent and elegant, that he ranks among the great authors of his time. It was *Marini* and his followers who chiefly contributed to the corruption of the Italian literature by their affected and over-ornamented style. *Guarini* was of this age, and, in some degree,

escaped the bad taste of the times: his pastoral drama of the "Pastor Fido" has touches of considerable merit, exaggerated by the German critic Schlegel. *Chiabrera* was of a far better class: his odes and lyrics have great merit. *Tassino*, or *Tassoni*, as is variously written, wrote his mock heroic poem, called the "Secchia Rapita," or "Stolen Bucket," intended as a satire on the foolish motives of war between the Milanese and the Bolognese; but it is *Salvator Rosa* who is distinguished in this weak age by his powerful writings. Consulting his passions more than his head, this splendid painter poured forth his verses in the abundance of his teeming ideas, frequently regardless both of style and phrase. The "Satires" of *Salvator* are remarkable for their depth of thought and vigor of expression; and his works, whether of the pen or the pencil, were all in alliance with virtue and her cause. He was the first who struck the harp for liberty, and exposed the abuses in morals and in manners which result from despotism in government. In spite of every opposition, the writings of *Salvator Rosa* were read with avidity, and universally celebrated, even before they were printed. His political opinions, his philosophy, his taste, all belong to another age, and were splendid exceptions to the general tameness and literary degradation of that in which he lived. *Salvator* is entitled the Juvenal of Italy.

The historians *Davila*, *Sarpi*, and *Bentivoglio* are also conspicuous. *Davila's* "History of the Civil Wars of France," *Sarpi's* "History of the Council of Trent," and *Bentivoglio's* "History of the Wars in Flanders," are standard works. There are several agreeable collections of letters, worthy attention, from the pens of *Caro*, *Bernardo Tasso*, *Tolomei*, *Guidicione*, *Machiavelli*, *Bembo*, *Torquato Tasso*, *Galileo*, *Bentivoglio*, *Ganganelli*, *Metastasio*, *Magalotti*, *Algarotti*, *Gozzi*, *Baretti*, &c. *Caro*, after being a successful ambassador more than once, amused himself by writing graceful poems, of which a canzone has always been celebrated: it is entitled "Venite all ombra de' gran gigli d'oro." From the pen of *Bernardo Tasso* we have an epic poem, called "L'Amadigi." *Tolomei* wished and tried to introduce a stiff classical style into the poetry of his country, but failed: from his pen we have a dialogue called "Cesano," and various minor poems, besides seven books of

letters. From *Guidicione* we have "An Oration to the Republic of Lucca," with divers poems. From the learned *Bembo* we have "A History of Venice," "A Poem on the Death of his Brother," and others. *Ganganelli* became the active friend of literature as Pope Clement XIV. *Magalotti* was a careful and graceful writer: his chief poetry consists of two volumes of anacreontics. *Algarotti* was celebrated for his taste in art: he was employed by Augustus III., King of Saxony, to describe and increase the Dresden Gallery. He wrote both prose and verse, but is somewhat affected.

Among the prose writers of the seventeenth century, we must mention *Ammirato*, who wrote a "History of Florence," and "The Genealogy of the Noble Families of Naples." *Boccalini* was celebrated as a satirist. He wrote "News from Parnassus," "The Political Touchstone," and other works. *Beni* was a critic of celebrity. He wrote "A Comparison of Homer, Virgil, and Tasso," with other works. The "Lessons and Academical Works" of *Toricelli* is a useful collection. *Loredano* was a writer of romances. *Buomattei* wrote "Lessons on Dante," and other works. *Cardinal Sforza Pallavicino* wrote "The History of the Council of Trent," and several other works. *Nani* wrote a "History of Venice." *Baldinucci* wrote "Notices on Drawing and Engraving." *Bartoli*, a Jesuit, wrote a "History of the Company of Jesus." *Beverini* and *Segneri* were celebrated preachers, who have left various religious works. *Francesco Redi* was distinguished as a naturalist and poet. His chief work is entitled "Experiences."

Towards the close of the seventeenth century, there was a prelude to a better order of things than had reigned for some years in the world of letters in Italy by the institution of two academies; one was called the Academy of Arcadia, and commenced by the meeting of certain learned men at the dwelling of Christina, Queen of Sweden, at Rome; its founder was the learned *Crescimbeni*, a critic well known; the other was the Academy of Cinto, at Florence, for the propagation of physical knowledge.

The opening of the eighteenth century was marked by an awakening of intellect. *Filicaja* contributed much to the improvement of taste; he wrote a fine poem on the "Siege of Vienna by the Turks." Then appeared *Muratori's* celebrated historical works,

and his "Della Perfetta Poësia," one of the best works on criticism in the Italian language. *Cardinal Bellarmino's* theological works attracted considerable attention. *Zeno*, *Metastasio*, and *Maffei* appeared as dramatic writers; *Vico* and *Gravini* in philosophy; *Fru-goni* in lyric poetry; and soon after them a brilliant list succeeds. *Baretti* appeared in criticism and philology; *Bettinelli*, *Denina*, and *Tiraboschi* in history; *Alfieri* in tragedy; *Goldoni* in comedy; *Passeroni* in lyric poetry; and it may be observed of them that they were *moral* writers; they did not bend the knee to the then fashionable infidelity; they did not dishonor their pen to corrupt the hearts and destroy the best feelings of their countrymen.

Menzini was a celebrated satirical writer and lyric poet. *Marchetti* translated *Anacreon*. *Stampiglia* wrote melodramas, and was the precursor of *Zeno* and *Metastasio*. *Bellini* wrote "Sonnets" and "Letters," but was especially celebrated as an anatomist. *Fontanini* wrote "The Library of Italian Eloquence." *Genovesi* wrote "Philosophical Meditations," a work which had great influence in his age. *Lami* was distinguished as a man of great learning; he wrote "Literary Stories," and poetry.

Manfredi wrote poetry, but his especial talent lay in mathematics and astronomy. *Vico* gave to the world his "Moral Philosophy," and awakened thoughts of profound interest. *Stellini* published his work "On the Origin and Progress of Manners." The school of *Marini* lost its influence by degrees; and the Italians became simple, natural, and true in their poetry. *Guidi*, *Zappi*, and *Fru-goni* wrote good lyric poems. The "Adamo" of *Campaillo* was read with eagerness: *Perfetti* was crowned in the capitol, like *Petrarch*. *Salandri* became eminent as a poet; and *Mattei* versified the *Psalms* very beautifully. "La *Providenza*" of *Leonarducci*, in forty-five cantos, was greatly extolled. *Spolverini's* "Coltivazione del Riso" was considered a *chef-d'œuvre* of its kind; and then followed many comic writings; as the charming "Ricciardetto" of *Fortiguerra*; the "Gonella" of *Becelli*; and the humorous poems of *Fagioli*, *Anderlini*, *Valaresso*, and *Mei*. *Bianchini* wrote his "Universal History;" *Giannone* wrote a "History of Naples;" *Mazzuchelli* wrote "Literary and Biographical History." As writers of secondary eminence in the drama, we must name *Pariati*,

Lazzarini, *Chiari*, and *Calsabigi*. *Algarotti* employed his pen on criticism and the fine arts, while *Riccoboni* obtained no mean reputation in dramatic criticism and the drama, as well as in his "History of the Italian Stage." But we must pause awhile, to look more particularly on the very eminent dramatists of this century. *Metastasio* brought to perfection the didactic style. He wrote with the intention of his verse being set to music; but, though admirable for this purpose, his delineations of passion as a dramatist are too much generalized to produce great effect on the reader. *Metastasio* was sent for to the court of Vienna, and became preceptor to the unfortunate Queen of France, Marie Antoinette. At Vienna, he found the Italian *Zeno* enjoying the honors of poet-laureate, and these two amiable men lived in perfect harmony, producing a vast variety of dramas.

Maffei had written the only regular tragedy known in Italy since many years; his "Merope" is esteemed a truly classical production.

Goldoni, and his companion *Gozzi*, carried comedy to considerable perfection. The former was of especial advantage in this particular. *Goldoni* gave a completely different character to the comedy of Italy. Before his time, they had little more than extemporaneous exhibitions of the inhabitants of their different provinces; occasionally a rich vein of humor would be found in the representatives of these country people; and this rendered the kind of amusement so long delightful to the Italian citizens. *Arlechino* was the clever fellow from Bergamo; *Pulcinella* was the impudent, self-satisfied servant from Naples; *Pantalone* was the good-natured, easy merchant from Venice; the *Dottore* was the quack from the college of Bologna; *Gelsomino* was the beau from Rome; *Brighella* the rogue from Ferrara, and so forth through all the provinces. The actors who represented these characters, spoke only what their own minds suggested as belonging to them; so that a player's individual wit and talent were easily perceived. *Goldoni* attached himself to one of these companies, and resolved to correct their laxity, but did not succeed without much opposition. At last, to adapt himself to all parties, and yet effect his purpose, *Goldoni* left his comedies only half regular in their plans; half serious, half burlesque in their sentiments; abounding in improbabilities, and often deficient in

common information. Although he is intentionally moral, it is often but a flimsy worldly morality. His comic talent is very great; he excels in ridiculing affectation, and fashionable vices; and he has also admirably depicted the honest, noble character, persevering in its integrity, and evincing a good and ingenuous heart.

Gozzi was the leader of a rival company of comedians. *Gozzi* disliked these innovations, and formed comedies of another sort, by engrafting sorcery and fairyism upon the old Italian farce. He drew into his service, with great success, all the nursery stories of Venice, and rendered his pieces almost as attractive as those of *Goldoni*. Both still find their just value; *Goldoni* delights us with his wit, *Gozzi* and his fairies are yet enjoyed in the north of Italy. We must remark that the written comedy of the Italians is entitled the "Comedia di Carettere;" the other is called the "Comedia del Arte."

It is singular that, at the same time, Opera, Comedy, Farce, and Tragedy should have been carried to the highest point which these compositions have ever reached in Italy. *Metastasio*, *Goldoni*, *Gozzi*, and *Alfieri* were either cotemporaries, or close successors.

Alfieri, born in 1749, had conceived the noble idea of restoring tragedy to its proper dignity, by making it subservient to the interests of his country, hoping by its aid to awaken the sleeping and degenerate people. He discovered, however, that he was writing for the succeeding generation, rather than the one around him. In *Alfieri's* tragedies, the beauty of his diction, the intense interest excited by the passions of his chief characters, the terrific suspense in which he keeps us to the brink of the catastrophe, and the eloquent and sublime descriptions he gives of the inward struggles, and secret workings of the heart, are admirable. He is accused of a too general harshness and want of tenderness. The play of "*Saul*" is an exception to this remark; nothing can be more touching than the monarch's affecting remembrances of those days when, conscience free, he stood before the Great Supreme; and the pathetic idea of the old warrior, that the trumpet carried only tones of fear, now that his children were to be in the battle. The tender, faithful nature of David is also painted in the poet's best style.

The theatre, which had long been considered as the school of

intrigue, effeminacy, and servility, was, after the appearance of *Alfieri's* tragedies, regarded as the only nurse of mental vigor and public virtue. There was a grandeur in *Alfieri's* love of independence which cannot be contemplated without a glow of admiration. His comedies and miscellaneous productions are considered by no means equal to his tragedies in point of talent: his translation of Sallust is looked upon as good, while that of Virgil is poor and spiritless.

The prose writers of the eighteenth century excite but little interest. Whenever reason and philosophy were the subjects of their labors, they could never rise to the rank of other nations, for their political thralldom had cast a damp on every intellect. In the works of their best writers on these topics, we find the authors stopping to discuss trite sophisms and common-place truths, of which all the rest of Europe had long been tired, but which are brought forward by them as ingenious and novel.

Beccaria is celebrated for his work entitled "Crimes and their Punishments;" *Filangieri* for his "Science of Legislation." *Pietro Verri* published a "History of Milan;" and his brother *Alexander* the much-admired "Notti Romane;"—a work which brings us into the nineteenth century.

The present age is abundantly rich in Italian talent.

Monti is recognized as the first of their directly modern writers, although he often uses his pen with all the irregularity of an improvisatore. His tragedies of "Caius Gracchus" and "Aristodemus" are on the classical plan, and have great beauties; the latter is one of the most affecting of all Italian tragedies, and the author is thought to have excelled *Alfieri* in the harmony and poetical language of his composition. *Monti* has translated the *Iliad*, and this effort of his pen is looked upon as one of the finest specimens of Italian poetry. He has successfully imitated Dante in a poem entitled "Basvilliana;" and rarely has the harp of Italy been struck by a bolder or more skillful hand.

Cesarotti has very ably translated Ossian; the beauties of which seem to have found a peculiarly appropriate conveyance in the sweet language of Italy.

Barotti of Ferrara has written a didactic poem on physics. *Bat-*

tacchi of Pisa wrote a poem entitled "The Net of Vulcan." *Vianelli* left several poems of different styles. *Bandini* is celebrated as a bibliographer, and has written "The Ages of Florentine Literature," "Life and Letters of Amerigo Vespucci," and other less important works. *Alberti* made an excellent Dictionary. *Savioli* of Bologna has written annals of that city. *Signorelli* of Naples has written on the "Revolution of the Two Sicilies." *Morelli* was a distinguished philologue.

In the drama, we have to name *Federici*, *Albergati*, *Armelli*, and *Carpani*; in lyric poetry, *Count Savioli*, *Lamberti*, and *Minzoni*; *Bregolini* attempted an epic, but did not rise into any distinguished reputation. *Ceretti*, *Count Giovio*, *Rosetti*, *Mazza*, *Avellani*, *Lorenzi*, *Arici*, *Count Leopardi*, and *Vitorelli* may be gratefully remembered for their poesies, sentimental and graceful; while the lively *Galfo*, *Bondi*, and *Count d'Elci* excel in humor and epigram. As satirical poets, there are *Signorelli*, *Bossi*, and *Zanoja*. *Fabroni* has written literary history, and biography; *Rovelli*, Italian history; *Manzi*, history, philology, and translations from Lucian, &c.; *Rosmini*, the "History of Milan;" and *Mazzachelli*, on history and antiquities. *Coletta* has written a good "History of the Kingdom of Naples." *Soave's* "Moral Philosophy" has decided admirers; and his ideas on "Education" are wholesome and useful. *Lanzi* has succeeded in his "Storia Pittorica," and *Mazza* has cleverly translated some of our English minor poets. *Romagnesi's* "Moral and Political Philosophy," *Moscato's* "Philosophy," *Bossellini's* "Political Economy," all breathe a tone suited to the wants of the age, and have been produced amid deep suffering in the political existence of the much-harassed and oppressed Italy. There are writers of European celebrity among those of this century yet unmentioned. *Manzoni* has attracted universal attention by his power in tragedy, and in historical novels; "The Count of Carmagnola" is a very fine play; and "The Betrothed" is as remarkable a novel. *Parini* is highly esteemed by his countrymen; *Cantu* has written a clever essay on this poet and his age. *Parini*, in his poem called "The Day," has been compared to Cowper in his "Sofa," to Crabbe when he is most harmonious and tender, and to Pope in his "Rape of the Lock." The *Countess Albrizzi*, in her "Moral Portraits," has

placed her amiable countryman *Pindemonte* at the head of them; religious without bigotry; independent in mind, yet contented in disposition; learned and modest, warm-hearted in his feelings, but pure in his thoughts; indulgent and generous, calm and reflective, he combines all that the mind can wish for in his elegant compositions. His "Sermoni," or Discourses, are a mild satire conveyed in beautiful language. *Pindemonte* made great effort to give more variety and nature to historical plays, in Italy; but was severely handled by the critics of his country. *Ugo Foscolo* gave to the world a lovely specimen of Italian poetry in his exquisite little poem entitled "I Sepolcri." The subject was a law passed during the republican sway in the north of Italy, forbidding inscriptions over the tombs, or any sign of distinction or commemoration. The author addresses this poem to his distinguished cotemporary, the above-named *Pindemonte*, who wrote a short one in reply, supporting *Foscolo's* argument in condemning the unfeeling restriction. *Foscolo's* first work of eminence was a tragedy called "Tieste," which was represented at Naples; and the boldness of its language, and political allusions, added to the youth of its author, not only awakened the enthusiasm of the citizens in his favor, but called down upon him the oppressions of the Austrian government. He fled for safety to the Euganean Hills, and thence to Florence. The young poet has strongly delineated what he felt on this occasion in his celebrated work entitled "The Letters of Ortis." An inspiring and noble elevation of sentiment on all subjects connected with the liberty of mankind appears in every page of these letters. The descriptions of natural scenery are also exquisitely given, and though in prose, are some of the writer's sweetest poetry; while the most able judges allow that the style affords one of the best models of modern Italian eloquence. But to modify this high merit, we cannot but regret its romantic sentimentality, of the worst species. *Foscolo* lived many years in England, and was considered a distinguished scholar: he died in 1827. *Pignotti's* "History of Tuscany;" *Micali's* "History of Italy;" *Botta's* "History of the War of American Independence;" *Perticari* (nephew of Monti), and his "Treatise on the Trecentisti;" *Cesar Antonio*, and his "Beauties of Dante;" *Gioja's* "Merit and Recompense," and his "Elements of Philosophy;" the tragic *Nico-*

lini of Florence; the reflective *Romagnesi*; the comic *Nota*; the graceful *Grossi* of Milan, with his most charming poem of "Ildegonda," and his epic "I Lombardi," are all eminently worthy our attention; and besides these, we have the comedies of *Rossi* and *Count Girard*, with the touching sketches of *Silvio Pellico*, whose work called "My Prisons" has awakened the sympathy of all Europe. *Joseph Visconti* was one of the chief writers of a society who published a periodical called "The Coffee-room;" which ceased in 1766. There was also a society of "The Palentine Printing-press," composed of Milanese gentlemen, who published the Latin poets, with Italian translations, in thirty-one quarto volumes; and the works of *Sigonio* and *Muratori*. *Casti's* "Animali Parlanti" has procured him a distinguished name; his "Grotto of Trophonius," and Anacreontic poetry, are well known. *Leopardi* has penned minor poems of great beauty; *Mauriani's* "Idyls" deserve notice. We have also to name *Carreri's* pleasing poems, with those of *Berchet* and *Perticari*; *Marchetti* is more aspiring, and his poem, in four cantos, of "Una Notte di Dante," is esteemed. *Romani's* tragedy of "Norma" has been mutilated for the celebrated opera, and his Canzonettes, addressed to *Paganini*, the celebrated violinist, are universally known. *Sestini's* poem, in three cantos, of "La Pia," is not written with sufficient energy to sustain the reader's interest. A crowd of minor poets ought yet to be named, that my readers may be convinced how truly poetry is the peculiar talent of the Italians. We have *Barbieri*, *Bertoletti*, *Biava*, *Bisazza*, *Bixio*, *Cagnoli*, *Cantu*, *Carcano*, *Castagnoli*, *Cesari*, *Colleoni*, *Costa*, *Cristoforis*, *Fiorentino*, *Gargallo*, *Giannone*, *Guerrazzi*, *Lamberti*, *Mezzanotte*, *Misirini*, *Multedo*, *Pananti*, *Pepoli*. *Francesco Ruffa*, tragedian and lyrist; remarkable for the great beauty of the lines on the death of his wife in 1841. The *Duke of Ventignano*, *Cesare delle Valle*, has written the tragedy of "Medea," and various comedies. He is considered to have given to his country that true comedy, hitherto wanting in her literature; "Il Bigletto;" "La Capitale e la Provincia;" "I due Secoli," are much approved. *Oliva* wrote "Sigismunda di Salerno;" a poem entitled "Il Messias;" and translated Euripides. *Giuseppe Campagna* has written "Sergio di Napoli," "Giuliano Apostate," and sonnets of merit; there are

also *Francesconi*, *Micheletto*, *De Livo*, as poets of merit. Among the lyrists, *Gasgallo* shines as celebrated for his translations. *Baldachini* is distinguished for his fine language. The followers of the Romantic School are *Cesare Malpiero*, *Pasquale di Virgìlii*, and *Pietro Paola Parzanese*, author of the graceful "Armonica Italianae."

Guerrazzi, *Varese*, *Bazzoni*, and *Cantu* are among the chief modern writers of novels. *Tommaseo's* "Correspondence of the Venetian Ambassadors" is an entertaining work; and his poems and other prose works are gracefully penned. *Touracelli's* "History of Naples and Sicily from 1250 to 1302" is exceedingly interesting. A late publication of Italian Tales, collected and selected by *Zirardini*, has issued from the Parisian press of Baudry. I venture to caution mothers and governesses against giving this work to young ladies. A work, entitled "Classic Readings in Italian Literature," by *Canizzaro*, is every way worthy of attention.

The Italians honor their female writers with a distinct notice, and are proud to mention their graceful productions. *Nina Siciliana* has the earliest notice; *Ricciardi de' Selvaggi*, *Ortensia di Guglielmo*, *Giustina Perotti*, *Livia del Chiavello*, *Lucrezia Tornabuoni de' Medici*, *Barbara Torelli Strozzi*, *Camilla Scarampi Guidoboni*, were all anterior to the two highly distinguished poetesses I have mentioned in their proper age, namely, *Vittoria Colonna* and *Veronico Gambara*; after them we have yet to name *Margherita di Valois*, *Gaspara Stampa*, *Fiorenza Piemontese*, *Dafne di Piazza*, *Tullia d'Aragona*, *Gerolama Castellani*, *Lucrezia Figliucci*, *Isabella, della Mora*, *Suor Dea de' Bardi*, *LAURA TERRACINA*, *Livia Boromeo*, *Chiara Matraini*, *Lucia Bertani dall' Oro*, *Leonora Falletti*, *Egeria di Canossa*, *Lucia Albani Avogadro*, *Olimpia Malipiero*, *Laura Battiferro degli Ammananti*, *Virginia Salvi*, *Dianora Sauseverino*, *Fiametta Malespina Soderini*, *Isotta Brambatti Grumelli*, *Lucrezia Marcello*, *Modesta dal Pozzo Zozzi*, *Margherita Malescotti*, *Isabella Andreini*, *Lodovica Sbarro Collalto*, *Lucrezia Marinella*, *Veneranda Cavalli*, *FRANCESCA FARNESE*, *Margherita Costa*, *Laura Ghirardelli*, *Anna Caruso*, *Emilia Orlandini*, *Faustina Degliuzzi Forli*, *Eutropia Tosini*, *Virginia Baz-zani*, *Aurora Gaetani*, *Elena Riccoboni*, *Maria Buonacorsi*, *Gio-*

vanna Carriera, Faustina Zappi, Ippolita Caraffa, Maria Strozzi Odalpi, Maria Borghini, Luisa Bergalli, Prudenza Capizucchi, Gaetana Paperini, Petronilla Paolini, Francesca Manzoni, Maria Morelli Fernandez, Rodilla Amedea, Augusta Piccolomini Vastrogardi, Paolina Grismoridi, Maria Cicci, DIODATA ROERO, TERESA BANDETTINI. Many pleasing selections from the poems of the above-mentioned ladies are published. The literature of the present age is enriched by poems from the pens of the following: *Teresa Albarelli Vordoni, Caterina Bortoloni Condet, Adele Curti, Cecilia de Luna Folliero, Caterina Ferrucci, Massini Rosellini, Giuseppa Guacci Nobile, Elvira Giaurpieri, Laura Mancini Oliva, Giulia Molino Colombani, Chiara Morroni Bernabo Silorate, Giuseppina Poggiolini, Isabella Rossi, Angela Scacerni Prosperi, Rosa Taddei, Giuseppina Turrisi Colonna, Angela Veronese Mantovani.* In Italy, the well-educated natives speak of their female writers with infinite satisfaction and pride; but the glory of their names has scarcely yet risen above the horizon of their own country.

We must not omit naming a class of poets peculiar to Italy—the *Improvvisatori*. Their talent, their inspiration, and the great enthusiasm which they excite, are all illustrative of the national character. In them, too, we perceive how truly poetry is the language of the soul and the imagination. When the talent is manifested in a child, it is studiously cultivated, and he receives all the instruction which is likely to be useful to him. He is taught mythology, history, and philosophy; but the divine gift itself, the second and more harmonious language, which with graceful ease assumes every artificial form, this alone is left to develop itself according to the dictates of nature. Sounds call up corresponding sounds; the rhymes spontaneously arrange themselves, and the inspired soul pours itself forth in verse.

Teresa Bandettini, Rosa Taddei, Corilla Olimpica, Gianni, Mazzei, and Sgricci have been distinguished as *Improvvisatori*; the former of the last three named wrote nothing in his study which could give him any claim to his prodigious reputation; when, however, he uttered his spontaneous verses (which are preserved to us by the diligence of short-hand writers), we remark, with admiration, his lofty poetry, rich imagery, powerful eloquence, and strength of

thought; and which place him on a level with men who are the glory of Italy. It is very evident that talent of all kinds is abundant in Italy. An amazing number of new books have been published within the last year. Patriotism is no longer a forbidden word; literary journals and newspapers from all parts of the world are liberally permitted; reading societies are numerous; in a word, the intellect has thrown off its chains, and the liberty of the press has been accorded. New ideas have been spread abroad, and the knowledge of foreign languages and letters has gone far to dissipate the prejudices of the Italians; who, instead of being an isolated people, have become members of the great Literary Republic of Europe.

Let us now make a general outline of the phases of Italian Literature. In the thirteenth century, the poetry of Italy was formed on that of Provence. In the fourteenth century, three remarkable men, *Dante*, *Petrarch*, and *Boccaccio*, gave a new power to the language. The fifteenth century was consecrated by the Italians to the study of antiquity. The invention of printing multiplied the Greek and Roman classics; academies and libraries were formed; criticism and philology were studied; *Feltro* founded a college for belles lettres, philosophy, and the fine arts. The dramatic art revived, and produced a revolution in poetry. The sixteenth century was the golden age of Italian Literature. The *Romantic Epic* had its progressive perfection through *Pulci*, *Boiardo*, and *Ariosto*. The *Heroic Epic* was renewed from the ancients by *Trissino* and *Tasso*. *Bucolic poetry* was successfully cultivated by *Sanazzaro*, *Muzio*, and *Rota*. Regular *Tragedy* was first written by *Trissino* and *Rucellai*. *Satirical Comedy* originated in the Academy of Sienna by *Bibiena* and *Machiavel*, and at the same time the *spontaneous* or improvised *Comedy*. The carnivals of Florence produced the *burlesque Satire* of *Berni*. The *austere Satire* of *Vinciguerra*, and the *melancholy Satire* of *Alamanni*, were produced by the sight of the political degradation of Italy. Italian prose acquired a high degree of strength and eloquence through *Machiavel*. The seventeenth century is marked by the general decay of Italian Literature. For near one hundred and fifty years, says Sismondi, she produced only cold and poor copyists,

who tried to swell their mediocrity by bombast. *Marini* was at the head of this class. In the eighteenth century, the academy of Arcadia, under Queen Christina of Sweden, overthrew the school of Marini. The influence of French Literature was perceptible. In the nineteenth century, there are many illustrious names. Its Literature is become useful and serious, says Salfi; the writers have shown that there is no real poetry if it is not animated by a national interest; and the prose has been boldly used, to speak of facts and truths which hitherto had never been so frankly avowed.

The following is a list of authors, to be further consulted on the Literature of Italy: *Tiraboschi's* Hist. Ital. Lit.; *Fontanini's* Library of Ital. Eloquence; *Mazzuchelli's* Dict. of Ital. Authors; *Corniani's* Ital. Lit.; *Ugoni's* Continuation of Corniani; *Gimma's* Hist. Lit.; *Ginguene's* Hist. Ital. Lit.; *Sismondi's* Hist. South of Europe; *Salfi's* Hist. Ital. Lit.; *Roscoe's* Hist. Lorenzo Medici, and of Leo X. Besides these, *Tenevelli* and *Gregorii* of Turin; *Gamba* of Bassano; *Vaerini* of Bergamo; *Orlandi* of Bologna; *Quirini* of Brescia; *Negri* of Florence; *Affo* of Parma; *Fabroni* of Pisa; *Guinani* of Ravenna; *Foscarini* of Venice; *Toppi*, *Nicodemo*, *Giustiniani*, and *Afflitto* of Naples; *Argelati* of Milan, have all written works in the eighteenth and nineteenth centuries, which aid the student of Italian Literature.

THE LITERATURE OF SPAIN.

SPAIN was so closely connected with the Roman power, that we readily trace her literary history from the same source. Four of the most distinguished of the emperors of Rome were natives of Spain: Trajan, Adrian, Marcus-Aurelius, and Theodosius. By degrees, it became no longer necessary for the youth of Spain to be educated at Rome. Cadiz, and other cities, had their colleges. The first century was remarkable for the literary character of Spain: Cordova was the native place of Seneca, Lucan, Florus; Martial, Prudentius, and Quintilian were also natives of Spain.

The first literary impulsion of Spain came from Italy; the second from Africa, whose churches, and five hundred bishops, with their

religious disputations, gained so much renown. It was from the first to the fourth century that Spain shone with peculiar lustre by the writings of her doctors, her priests, and her bishops; and she remained in this palmy state till the arrival of the barbarians. Of these, many tribes passed through the country with fire and sword; but the Visigoths remained, and, by their wise and prudent conduct, established peace and order.

It was about the middle of the eighth century, that the Arab Prince Abdheram, founded the kingdom of Cordova. Two motives had armed this people; fanaticism and science. Their enthusiasm in the religion of Mahomet led them on to every country, in the hope of raising the standard of the Crescent.

But the Spaniards were already Christians, and came off victorious in that struggle, which at first cost them so much blood; and they remained faithful to their creed.

Unfortunately, Spain was disunited in language, as in government. In Catalonia and Navarre, the Provençal was used; in Castile, another dialect of the Romance, while Portugal and Galicia had each another. No original production is known in any of these dialects. The love of conquest absorbed all minds, and divided the nation into two parties. One, easily subdued, became Arab in their institutions, and studied at Cordova and Seville, using the language of the conquerors; the other, full of enthusiasm and patriotism, would shake off the yoke, and retire to the mountains. Those in the north preserved the Castilian idiom, but neglected all literature, in order to repulse the conquerors: yet this literary sleep, which for three centuries followed the conquest, was the epoch of study, of taste, and of art.

In the seventh century, *St. Isadore* of Seville flourished as a theologian. *St. Julian*, Archbishop of Toledo, wrote poetry as well as prose. *St. Euloge* wrote the lives of the saints, and was himself a martyr in the eighth century. In the tenth, the Arab *Othman* wrote "The History of the Poets of Spain." Many remarkable Spanish-Arabian writers appeared in this and the two next centuries; among whom we find *Moslema* of Cordova, who wrote "A Treatise on Numbers." *Bent Aisha*, a poetess of Cordova, left a rich library. *Aboulvalid* wrote the "Library of the Illus-

trious Men of Spain," "Library of the Arabian Poets," and an Historico-critical Dictionary. *Kazradgi ben Hareth*, of Seville, wrote a History of the Spanish Literature. *Yosouf Aboulkassem* wrote poetry and history. *Zaidun Abmed* was a celebrated poet of Cordova. *Mahomet Azadita* was a historian. *Dijona ben Ganah* was a celebrated grammarian. *Gassani Abulfada* wrote "The Divan of Poesies." *Saidi Ali* wrote "The History of Barbarous Nations." *Aben Pace* was one of the most celebrated philosophers of the Middle Ages. *Kaisi Abunassar* wrote poetry and philology. *Roschd Averboes* is called the Commentator, and was one of the most celebrated medical men, as well as mathematician and philosopher, among the Arabs. "Collyget" is the title of his chief work. *Omar* wrote "The Spanish-Arabian Library." *Malek Gemaleddin* is the principal grammarian of his time. *Abul Hassan* wrote a "Description of the World."

In the eleventh century, the Christian kings kept at a distance from the Moorish kings, whom, however, they at last subdued, and their deeds were sung in ballads and romances.

At length, in the twelfth century, appeared the famous poem called "The Cid" (or Hero), a national epic, which is *Homeric* in its subject. The Grecian poet had sung the victory of Europe over Asia; and the Spanish poet took as his theme the scarcely less grand victory of the Christians over the Mussulmans.

Considered as a literary curiosity, this Chronicle is worthy of attention; but all that can be called poetry in it belongs to the national character, and the interest of the subject. The events are related chronologically: there is no invention: but the style is chivalresque, and the situations are frequently happily painted. We perceive in it all that has been gathered from the Arabs; the rhyme, the chivalrous form, the variety and the simplicity of the pictures. The same characters belong to the fabulous chronicle of "Alexander the Great."

The Moors had diligently cultivated the arts and sciences, and formed an empire unrivaled for its prosperity by any in Christendom. The universities of Toledo, Cordova, Seville, and Granada were sought by students from every country, to acquaint themselves with the science, the poetry, and music of the East.

All the other literature of Europe is European; that of Spain is decidedly oriental. Its spirit, its pomp, its object, all belong to another sphere of ideas; nothing, therefore, can be more unjust than to estimate its products by our own standards. The brave and chivalrous feelings of the Spaniards, their pride and dignity, their power and richness of imagination, are all to be traced in their literature. In their early poems, we again behold the heroism of their ancient knights; and in the poets of their brightest age we recognize the magnificence of the court of Charles V.; when the same men who led armies from victory to victory likewise held the first rank in the republic of letters.

The number of Spanish writers is very considerable, and their fecundity almost appalling! There are more dramas in the Spanish tongue than in all the other languages of Europe put together. The literature of Spain manifests itself in sudden and fitful lights; we admire it for an instant, and it is again lost in obscurity; but these glances always induce a desire to see more, which is gratified from time to time.

Ferdinand III. showed a spirit of generous sympathy for his people, and ordered the laws to be translated into the Romance dialect for their benefit. He combated bravely with James of Aragon against the Moors, and obtained them the cities of Cordova, Seville, and Cadiz. He established corporations, and the Congress of Castile, or Tribunal of Appeal.

The two abbés, *Antonio* and *Nicolas*, are recorded as celebrated poets of the end of the thirteenth century. *Zamora* wrote an "Ecclesiastical History" at this period, and *Loaysa* a "History of Spain."

In Aragon, Alphonso X., son of Ferdinand IV., was surnamed the *learned*. While yet young, he knew all that had been produced in the schools of Bagdad. As king, he was a zealous legislator, and insisted upon all the legal tribunals carrying on their proceedings in the Castilian language. He reformed the laws, and fixed the rules for astronomical observations, hence called the "*Alphonsine Tables*;" he wrote the chronicles of his country; instituted chairs for Law and Philosophy at Salamanca; and published miscellanies of his own compositions.

His people followed his example, and occasional productions were seen; such as the "Legends" of *Gonzales de Berceo*; these legends were the foundation of those religious dramas which afterwards became so remarkable a feature in the Literature of Spain.

A remarkable character of this epoch was the philosopher *Raimond Lulle*. We find him seneschal of the palace at Aragon; hermit in Majorca; at Paris, Genoa, Rome, Tunis, and Algiers, disputing with learned men; and, after his death, revered as a martyr. His works are numerous. The Spanish Arab *Lakamita* wrote poetry and history. *Djaeddu Abu* was a celebrated poet of the same race.

In the middle of the fourteenth century, Alphonso XI., of Castile, was a protector of letters, and wrote a chronicle in verse; the prince *Juan Manuel* wrote a celebrated work, entitled "The Count of Lucanor," and some poems. At the close of the same century, *Ayala* was also distinguished in this barren period. We must not, however, forget that *Catib Mahomet*, of Granada, was a most prolific historian and poet. *Fuhrun ben Abram* also wrote largely on the Arabs, and *Leo the African* wrote a "Description of Africa," and "Commentaries on the Mahometan Religion," besides poems.

With the death of Alphonso X. the spirit of literature faded in Spain. The fourteenth century was one of decline, the kingdom being torn by civil wars; but, towards its close, *Juan Ruyoz*, priest of Hita, consecrated his leisure to literary pursuits, and produced several clever satires; a species of writing always singularly relished by the Spaniards.

The minds of the Spaniards were not, however, inactive; in fact, they were never more vigorous. The people sought and obtained liberty, both religious and political: they shook off the yoke of the court of Rome, and delivered their kings from the excommunication of the Vatican.

John II., like his grandfather Alphonso, protected letters, and was himself a writer. Talent became the premium of court patronage, and without wit no man could hope to join in the splendid festivities of the age.

Aragon, which up to this time had occupied itself only with the

serious studies of law, now introduced several academies of Floral games. The severest magistrates unbent their brows to listen with smiles to the songs of the Troubadours. *Villena* and *Santillana*, both men of the court, poured forth boldly their thoughts, and set the Inquisition at defiance. *Villena* wrote "The History of the Troubadours," "Commentaries on the *Æneid*," and left a translation of Dante, and a collection of miscellaneous poems: he is looked upon as the father of Spanish poetry. *Juan de Mena* wrote "The Labyrinth," which has had almost as many commentators as the "Divina Comedia" of Dante. *Clavijo* wrote a "History of Tamerlane," to whose court he had been sent ambassador. *Valera* wrote a "History of Spain." *Pulgar* was celebrated as the historian of Ferdinand and Isabella. *Badajoz*, *Guevara*, *Ladron*, *Acuna*, and *Cota*, were poets of mediocre celebrity in the middle of the fifteenth century. *Haro* wrote "On Reason and Thought." *Juan de Enzinas* composed the first "Art of Poetry." His brother, *Francis Dryander*, as he called himself, was a pupil of Melancthon, and translated the New Testament into Spanish.

The marriage of Isabella of Castile with Ferdinand of Aragon, and the consequent conquest of Granada, gave great power to the nation.

The Spaniards made considerable attainment in epic, lyric, and allegorical poetry, without the assistance of strangers: the drama also rose among them before they had intermingled with other European nations; they have, therefore, reason to be proud of the originality of their productions. The drama is singularly conspicuous in the effusions of Spanish intellect. It was formed on the ancient Castilian taste, and is much more irregular than that of other countries. Its object was to affect the hearts of men, to harmonize with their opinions and customs, and to flatter their national pride. It is on this account that neither the satirical remarks of other nations, nor the criticisms of their own men of letters, nor the prizes of their academies, nor the favors of their princes, have ever persuaded them to adopt the system which at present prevails in the rest of Europe.

The Spaniards refer the origin of their drama to three works of a very dissimilar kind—the *Mysteries* represented in churches; the

satirico-pastoral drama, entitled "Mingo Rebulgo," by Cota; and the dramatic romance called "Celestina." The *Mysteries* were accompaniments to religious ceremonies; in which frequently the most gross buffooneries were used in the representations of sacred writ. The "Mingo Rebulgo" was rather a political satire in dialogue than a drama, and was written during the reign of John II., to ridicule that monarch and his court. The "Celestina" merits the attention of all who wish to trace the true origin of the drama among the moderns. The first act of this singular production was written by an anonymous author, towards the beginning of the fifteenth century, at a period when the Parisians were passionately fond of the mysteries and moralities which were represented by the Fraternity of the Passion, and the clerks of the Bazoche, and displays much comic talent. The first author left the production incomplete. *Fernando de Rojas* got possession of the fragment, and added twenty long acts to the first, which was itself very long. He involves his characters in the most romantic adventures, and gives a tragical conclusion to the whole. Some people praised the "Celestina," and commended it as a moral work; others condemned it as detailing immoralities which need never be published; the Church was consulted, and its decision was inconsistent; the "Celestina" was prohibited in Spain, and permitted in Italy. The Spaniards still glory in this national production, which, in their opinion, opened the career of the drama to the moderns. *Juan de Hoz* wrote dramas of good repute. "Avarice Punished" is the most remarkable. *Juan Valdesso* was a reformer of this period: he wrote "Considerations on a Religious Life;"—a work which was translated by Nicholas Ferrar, and printed at Oxford in 1638.

But, in the time of Ferdinand and Isabella, which ought to have been an age of intellectual progress, the Inquisition damped all mental efforts; every one who attempted to introduce the sentiments of other countries, either in metaphysical or religious speculations, was no sooner discovered than he was committed to the flames, together with his work. Intellectual pursuits were consequently abandoned in terror; and it was not till the transfer of the government to Madrid, in the time of Ferdinand's grandson,

Charles V., that the taste for literature revived, in the classical style, which was the only *safe* path.

Early in the sixteenth century, the value of *Christopher Columbus* was felt in his death: the "Letters" and "Journal" of the celebrated navigator have profound interest. His second son, Ferdinand, left a magnificent library to the city of Seville. *Castillo* formed the Spanish "Cancionero," or collection of one hundred and thirty-six lyric poets. *Donna Cervaton* is remarkable for her "Letters." The *Cardinal Ximenes* published a polyglot Bible.

It is most painful to read of the numbers of learned men who perished at this period; and the list of prohibited books published in 1559 becomes almost ludicrous in its abundance. As well put the human mind in prison, if it were possible!

In the midst of this gloomy night, the affections and the imaginations were left to spread their gentle influence; and *Boscan*, with his friend *Garcilasso*, rose like twin stars on the horizon of literature, to delight their countrymen and the world. They are both distinguished for their correct and graceful style. *Boscan* was preceptor to the notorious Duke of Alva, but failed to instill any of his own soft nature into that tyrant: he wrote in the manner of Petrarch. *Garcilasso* also considered himself as a disciple of Petrarch. His restless disposition led him to seek military employment at the Austrian court. Here his enthusiastic nature made him aspire to the love of a lady superior in rank to himself, and occasioned his banishment by the king to one of the islands of the Danube. But *Garcilasso* redeemed his liberty by his poetry, and his master's favor by his bravery. Among the thirty sonnets of this poet, many are distinguished for that sweetness of language and delicacy of expression which take the soul captive; and the mixture of sadness and love with the fear and the desire of death, powerfully expresses the agitation of his soul. *Garcilasso* is called the Spanish Petrarch: he wrote odes, sonnets, pastorals, and other poems. *Boscan* wrote sonnets, canciones, epistles, and translated the *Hero and Leander* of *Museus*. *Peretius* or *Juan Perez* was remarkable for his precocious talents; he wrote the "Panegyric of Mary Magdalene." *Gil Polo* continued the "Diana" of Montemayor, and wrote other poems. *Perez de Oliva* wrote many excellent prose works, especially a "Dis-

course on the Power of the Soul," and "Dialogues on the Dignity of Man." *Garces* wrote an "Epistle to Paul III." in favor of the Indians.

Mendoza ranks as the third of the Spanish classical poets, and was one of the celebrated statesmen and generals who distinguished the reign of Charles V. While still a student at Salamanca, *Mendoza* wrote "The Life of Lazarillo de Tormes," the first and pleasantest of those memoirs of rogues for which the Spaniards have manifested a peculiar taste. In after life, *Mendoza* showed great ardor in the collecting of Greek manuscripts; and his reputation was augmented by his "History of the Civil Wars of Granada."

The reign of Charles V. was rich in poets; but there is a sameness observable in all of them, which is chiefly owing to the general adoption of pastoral poetry for the expression of their ideas: they are, therefore, not calculated to leave any lasting impression on the mind, save the remembrance of their harmony and a sort of languid softness.

Herrera and *Luis Ponce de Leon* must be added to the preceding, as possessing the same characteristics. *Herrera* has obtained the surname of *the divine*, and stands at the head of the lyric poets; more, it is said, from party spirit than any peculiar merit. He is noted for his use of Latinized words, and that pedantic air which, with some, goes further in the creation of a great name than originality and native wit. There is, however, one exception in *Herrera's* poems; the author of the "Ode on the Battle of Lepanto," in my opinion, truly deserves the title of divine: it is all soul, and that in its brightest essence, universal piety: not the piety of sect or country, but the deep feeling of a spirit which, while it adores in humility, knows itself "a spark of the Divinity," and looks far beyond the littleness of earth. *Luis Ponce de Leon* has also a religious cast in his inspiration, and is more generally correct in style.

D'Acuna made an elegant translation of some portions of Ovid, and was celebrated for the grace and feeling displayed in his sonnets and canzonis. *Cetina* was the first happy imitator of Anacreon. Several attempts were made in the lifetime of Charles V. to perpetuate his glory in an epic poem; but his flatterers failed, and their efforts are forgotten. *Castillejo* devoted himself to the ancient style

of Spanish poetry called "Redondilhas," and exhibited much spirit, grace, and ease.

Gomara wrote a "General History of the Indies," "Annals of Charles V.," and several other works. *Mejia* wrote a "History of the Cæsars." *Matamores* was celebrated for his learning. *Cano* was surnamed the Christian Cicero, and wrote various theological works. *Ocampo* wrote general "Chronicles of the History of Spain." *Saint Theresa*, a Carmelite nun, wrote several remarkable works: as, "The History of her Life," "The Road of Perfection," "Internal Faith," and "Letters." *Luis of Granada* was a celebrated Dominican friar. Works relative to religion and mysticism were very prevalent in Spain at the close of the sixteenth century. "The Magdalen" of *Malon*, "Mystic Works" of *Oruz* (who was afterwards canonized), the "Christian Patience" of *Zarate*, the "Life of St. Jerome," by *Siguenza*, are all works produced by the religious views of the age.

Two distinguished historians adorn this age,—*Mariana* and *Zurita*. The former wrote the "History of Spain," which gave him a brilliant name: he is thought to have taken Livy for his model; but was constrained in his expressions by the fear of the Inquisition: we must also remark that he and *Zurita*, as well as *Ferreras*, *Saavedras* and *Garibai*, are so jealous of their country's honor, as to be often unjust towards others. They frequently forget that, though patriotism is one of the first of manly virtues, love of truth is the first duty of the historian. *Ferreras* wrote a History of Spain, and assisted in the compilation of the great Spanish Dictionary.

The writers of fiction in Spain are very numerous and singularly national in their character. Their works may be classed under four distinct heads: chivalric romances, pastoral tales, pathetic or love stories, and adventurous details of life in every grade.

We now come to one of the master-spirits of Spain—*Cervantes*. In his youth, he wrote a great number of poems and romances; but his entire want of fortune induced him to attach himself to the Cardinal Aquaviva, with whom he visited Rome. A servile office was ill suited to the activity of his mind. He entered the army, served under Colonna, and lost his left arm at the battle of Le-

panto. Thus incapacitated for a soldier's life, *Cervantes* embarked for Spain. The ship was captured by a Barbary corsair, and *Cervantes* was carried prisoner to Algiers: he remained five years in captivity, and was then ransomed. Three years after, he published his "*Galatea*," a pastoral tale, which has been imitated in French by Florian; and then a number of comedies, most of which have been lost. *Lope de Vega* was then attracting great attention by his comic talents, and his rivalry humiliated the struggling *Cervantes* so much, that for a while he laid aside his pen, and during the life of Philip II. obtained some little employment, which only just preserved him from absolute want. The death of this monarch liberated the minds that had been weighed down by his despotism. *Cervantes* soon after gave to the world the first part of his inimitable "*Don Quixote*," and the success of this part quickly led to the production of the whole. This work has been translated into all European languages. It has been said that Spain possesses but one good work, and that a critique upon all the rest: its value is such, that it has become incorporated with the literature of every European State, and may be said to have lost its nationality. The melancholy monarch, Philip III., could never smile, save when following the adventures of the hero of La Mancha; but neither Philip nor any of his courtiers thought fit to grant assistance to the indigent author, and poor *Cervantes*, in prison for debt, was left there "alone with his glory!" Spain had been for many years overrun with books of romantic knight errantry, for the most part miserable compositions, in imitation of Ariosto; by which the national spirit was misdirected, and its taste corrupted. *Cervantes* saw this, and also the increasing admiration of his countrymen for that inflated style and puerile play upon words which seem to be the result of a diseased imagination. "*Don Quixote*" appeared, and no work ever exhibited a more lively satire, or a happier vein of invention. The perpetual contrast between the poetical and the prosaical spirit is its most striking feature, while the romance of the imagination, mixed up with the petty details of social life, is productive of the most ludicrous effects. The hero is raised in our esteem by his generous feelings; and, although carried to mad excess, we cannot help delighting in the elevated mind which makes it the object of

life to defend the weak, to aid the oppressed, and to be the champion of justice and innocence. It is said, by the natives of Spain, that the style of "Don Quixote" possesses an inimitable beauty, which no translation can convey, and which no other writer has equalled. At the same time, a continuation of the first part of "Don Quixote" was written by *Avellaneda*, which much annoyed *Cervantes*, although it has considerable merit. *Cervantes* wrote also the romance of "Persiles and Sigismund," which the Spaniards greatly admire; also a collection of tales, called "Exemplary Novels." His poem, called "A Journey to Parnassus," is a satire on the literary taste of the age, and contains many beauties; but such is the merit of "Don Quixote," that we never think of inquiring for anything else from the same author.

There is a remarkable opposition in the rise of the *drama* in Italy and in Spain. In the former country, men of the highest genius, assisted by munificent princes, attempted to revive the dramatic representations of the ancients: while in Spain, mountebanks composed and recited their own dramas, without any other object than that of amusing the populace as a source of profit to themselves. Thus it followed, that the Italian dramatists wrote to please the learned, the Spanish to please the ignorant: method, refinement, taste, and erudition distinguished the one; while vigor, nature, and teeming invention, marked the other. The "Numantia" and "Life in Algiers" are what remain of the plays of *Cervantes*. *Cervantes* had witnessed in his youth the commencement of the dramatic art in Spain, and may be looked upon himself as one of its founders. But, after the fall of the mysteries, the drama was slow in forming. *Lope de Rueda* assisted it greatly as actor and author, and was succeeded by *Naharro*.

Among the cotemporary writers was *Ercilla y Zuniga*, author of a poem called "Araucana," which has sometimes been cited as the only Spanish epic: this is, however, warmly contested by the natives, and no less than thirty-six other poems of this class are mentioned by them, not one of which is of conspicuous value. Voltaire first drew attention to the "Araucana," and borrowed from it in the formation of his tragedy called "Zaire." *Maurique* was the lyric poet of this age.

Lope de Vega was born fifteen years after Cervantes. His facility in writing poetry was equal to its utterance by the Italian improvisatore. He tells us he had written a hundred plays, which were represented within four and twenty hours of their first conception. His friend and biographer, *Montalvan*, remarks, that he composed more rapidly than his amanuensis could write: thus, with inconceivable fertility he produced two thousand two hundred dramas, of which three hundred have been published. This prodigious literary labor produced *Lope de Vega* almost as much money as glory. No poet ever enjoyed his own fame more: he was surrounded by crowds whenever he appeared, and was denominated the "prodigy of nature" and the "phoenix of Spain." Honors and rewards showered upon him from all sides; but we must detract from their purity, by telling that they were as much bestowed for fanatical zeal as for poetical talents. Amongst his dramas there are about four hundred of the Sacramental Acts. It has been calculated, as a matter of curiosity, that *Lope de Vega* wrote twenty-one million three hundred thousand lines!

Cervantes had originated the idea of a grand and severe style of tragedy; but after *Lope* appeared, neither tragedy nor comedy, properly so called, was to be found: novels and romances usurped the stage. One of these comedies is a dramatic novel: the burlesque and the tender, the vulgar and the refined are mingled together, without destroying the spirit of the piece; princes and potentates, valets and lovers, all carry on the plot, as the exigencies of the story require. Curiosity is excited by a complicated intrigue, and the author does not attempt to give longer duration to the interest, or the emotion of the spectator, than to their laughter. Nothing like a desire to cultivate the morals of the people is visible. *Lope de Vega* portrays passions the most disordered, and in perfect accordance with the impetuous temperament of the nation. His sacred pieces depict in very faithful colors the religious spirit of his times and the prevailing manners; and of these the Sacramental Acts possess more dignity than the dramas on the lives of the Saints. These last are written with the most incongruous union of characters: allegorical personages, buffoons, saints, peasants, scholars, kings, the infant Messiah, the Almighty Father, the devil, in addi-

tion to all the heterogeneous beings which a grotesque imagination can conceive, are made to act and converse together. These pieces were acted in churches, and the scenes were often such as to excite in the minds of the cultivated in our day an idea of gross irreverence, and even blasphemy. The Sacramental Acts were of more simple construction, and composed of long dialogues on theology, disputations, and scholastic subtleties. Before the representation of one of these pieces, which also were performed in churches, a prologue, equally allegorical, but mingled with comedy, was presented to the audience, as if to indemnify them for the more serious attention about to be required; and between the acts of the sacramental piece was an intermediate one, entirely burlesque.

Lope de Vega is very little read out of his own country, and few of his writings have been translated; in fact, there are traits in his dramas which disgust the moralist, and are revolting to the philosopher: for instance, the slight horror and little remorse inspired by the commission of murder. There is no nation where so much indifference has been manifested for human life; and *Lope de Vega*, instead of correcting, administers to the evil tastes of his countrymen. How fatal must have been the effect of exhibiting to a people already too prone to sanguinary revenge, the characters of robbers and murderers as heroes of their country! Bravery in conflict with social order, unjustifiable resistance to magistrates and the inferior officers of justice, were set forth as the favorite heroism of the stage. In the mean time, *Las Casas* was redeeming the honor of his countrymen by his virtuous and energetic conduct towards the poor Mexicans. The best work of this excellent man is "A General History of the Indies."

At the same period as *Lope de Vega*, there appeared in the world another great genius who also created the theatre of his country—Shakspeare lived at this time; but the barrier which separated the languages of the North from those of the South divided the illustrious rivals. *Perez de Montalvan* cannot be separated from his master. This young man was full of talent and fire. His admiration of *Lope de Vega* knew no bounds. He took the latter for a model; and not only wrote one hundred theatrical pieces successfully, but was also the biographer of the admired original: like him,

too, *Montalvan* was divided between poetry and the Inquisition, of which he was a notary. While comedy had all at once become thus brilliant, tragedy had been essayed by *Oliva*, who wrote "Fregenal;" *Bermudez* drew two subjects from the piteous tale of Inez de Castro; *Cueba* wrote both tragedies and comedies; *De Castro* wrote "The Cid," and gave a subject which has more perpetuated the fame of the French poet Corneille than his own. Corneille developed the beauties of which he found the germ in *De Castro*, both as to plot and ideas.

The only great philosopher that Spain has known lived in this century. *Lewis Vives* was for a considerable time the tutor of Mary, daughter of Henry VIII., who used to value him so much, as to visit Oxford for the sake of hearing his lessons. The chief work of *Vives* is a "Treatise on the Corruption and Fall of the Arts and Sciences." His works were collected and published at Basle in 1555. *Francisco* and *Juan Lugo* were theological writers of this period, belonging to the order of Jesus. It was the latter who introduced the use of the bark of the quinquina tree as a medicine.

At the close of the sixteenth century, the literature of Spain bore all the impression of the corrupted taste of the people and their government. The intellect of the nation seemed to be gradually declining; but it was not till the middle of the seventeenth that it appeared to have fallen into a lethargic slumber, which was evidently brought about by the weakness of the latter princes of the House of Austria. *Gongora* was the chief of the fantastic and affected school, who were desirous of forming a new epoch by more refined culture, as they expressed it. *Marini* had carried into Italy this weakness, about the same period. *Gongora* is obscure in his allegories, ridiculous in his epithets, and pedantic in his manner; he styles the Manganaires, "the duke of rivulets or the viscount of rivers." *Lo Desma* and *Arteago* applied the same eccentricities to pastoral poetry as *Gongora* had to the "Loves of Polyphemus;" *Arteago* wrote "A Treatise on Ideal Beauty." *Villegas* is called the Anacreon of Spain, but often shows all the follies of the school of the *cultoristos* or refiners. The two brothers *Argensola* were much superior; and *Lobergo*, the elder, wrote three tragedies which have been much admired; the younger brother imitated Horace

with considerable skill. The historical works of *Lobergo* are good in style. "The History of the Conquest of the Moluccas," and "The Annals of Aragon," are standard works. *Herreras Tordesillas* wrote "A General History of India," and "A History of Spain," both of which are highly esteemed. *Geronimo de Alcala* wrote several works on religious subjects, but is now chiefly known as the author of one of the best Spanish novels, "El Donado Hador."

Figueroa wrote various poems; those of *Ledesma* are mystic. *Espinel* was at once a priest, a poet, and a musician. He translated Horace, wrote epistles, odes, "The Temple of Memory," and, in "The Life of Marc Obregon," gave Le Sage a model for his Gil Blas. *Virves* was a dramatic poet. *Aguilar* of Seville was a prolific poet, and also a painter. He translated the "Aminta" of Tasso, and wrote a poetical "Discourse against the Style of *Gongora*," with many other works. *Suarez Figueroa* was an imitator of Montemayor. He wrote "The Mirror of Youth," "The Constant Amaryllis," and, besides other original poems, translated the "Pastor Fido" of Guarini. *Borja y Aragon* wrote the epic of "Naples Reconquered," and other poems. *Rioja* was a friend of the celebrated *Quevedo*, and wrote "Epistles," and poems, especially a celebrated ode entitled "The Ruins of Italy." This century was remarkable for the universal effort to write; and, from the prince to the peasant, we find an endeavor to be known by literary talent pervading Spain. *Rebolledo* was a noble, general, governor of the Palatinate, ambassador, minister, and poet. His lyrics are yet admired. But *Quevedo* is the only one of this age who awoke the remembrance of Cervantes. *Quevedo* has been compared to Voltaire; not so much in genius as in turn of mind—a versatility of talent, a vein of pleasantry, a cynical gayety, an adroitness of ridicule, and the art of compelling the abuses of society to appear before the bar of public opinion. He is, however, so lavish of incident, and his strokes of wit are so frequent, that he fatigues even while he amuses, and his great error is wasting his genius on common ideas. *Quevedo's* prose works are, "A Treatise on the Art of Ruling;" a variety of "Visions," used as satires; "Advice to the Lovers of Fine Language;" "A Treatise on all Subjects in the

World, and many besides;" with "The Life of the Great Tocano." In this last, he paints the manners of his country in a very amusing way. *Quevedo* has also written above a thousand sonnets, many of which contain great beauties; besides numerous poetic romances, pastorals, and allegories. The Jesuit *Molina* wrote his work entitled "The Agreement of Grace and Free-will," which created fierce disputes between the Jesuits and Dominicans.

Moncada was another author of illustrious family; his work entitled "Expedition against the Turks and Greeks" is esteemed. *Coloma* wrote "The Wars of the Low Countries," and translated Tacitus. *Nieremberg* became a naturalized Spaniard, and has written fifty-one works in Latin or in Spanish. The Jesuit *Gracian* had great influence in literature; his principal works are "A Manual of Prudence;" "Cunning, the Art of the Mind;" "The Hero;" "The Political Man;" "The Discreet Man, or Man of the Court." *Nicolas Antonio* wrote a celebrated work on "Exile," besides forming "The Spanish Library," a work in two folio volumes, published at Rome.

Querrera wrote "The Devil on Two Sticks," afterwards remodeled in French by Le Sage. *Antonio de Solis* is deservedly noticed for his "History of the Conquest of Mexico," and was also very much renowned for his theatrical compositions, among which "Love à la Mode" is, perhaps, one of the best comedies of which his country can boast. *Solis* was united in close friendship with one who became the star of his age; a man of decided genius, whose dramatic productions are admirable, but, unhappily, frequently licentious and immoral. *Calderon de la Barca* has been styled by the Spaniards the prince of dramatists. The Spanish literature is peculiarly distinguished by this conspicuous talent in the composition of plays, as if the exuberance of feeling amongst them found here the best method of emitting its variety and warmth. *Calderon* was as fertile in genius and diligent in writing as Lope de Vega. Contrary to the habits of his countrymen, *Calderon* left nothing to chance; all his plays are finished with the most perfect talent, agreeable to fixed principles, and to the first rules of art. *Calderon* was a true poet, with an imagination less vast than that of De Vega, though more flexible and better regulated; he avoided the faults of

his predecessor, and so far surpassed him, as to cause him to be almost forgotten. *Calderon's* plays may be divided into four classes: representations of sacred history, mythological pieces, historical pieces, and pictures of social life. "His true genius," says Schlegel, "is peculiarly shown in the management of religious subjects; he contemplates and paints, with imperturbable serenity of soul, the passing tempests of the world; his poetry is an unceasing hymn of joy on the splendors of the creation." Such are the remarks of his German critic. His French biographer, Sismondi, says, "that *Calderon*, although endowed with a noble genius and brilliant imagination, appears to be the man of his own age, the wretched epoch of Philip IV.; he loses sight of nature in the characters he represents; truth is unknown to him; and aiming at the ideal, he produces only exaggeration; he is the true poet of the Inquisition; no one ever so far disfigured Christianity by passions so ferocious, or morals so corrupt." These opinions are very opposite, yet I am inclined to think both critics in some degree right. Schlegel may be styled the poetical admirer, Sismondi the moral inquisitor. *Calderon* has penned exquisite poetry, but degraded his muse by occasional grossness; and his religion is strongly tinged with the prejudices of his church.

By the side of *Calderon* shone *Moreto*, whose style is more simple, whose dialogue is more lively, and whose pleasantries are more natural. One of the pieces of this author, called "Indifference against Indifference," might be fixed upon to give the general character of the whole Spanish theatre. At the same time lived another prolific dramatist, *Gabriel Sellenz*, who wrote under the name of *Molina*. He is remarkable for seizing every occasion to launch his witticisms and epigrams, and spares no authority, human or divine.

It is a singular observation that we have to make of all these clever writers, so little restrained by moral principle, namely, that they chiefly belonged to the ecclesiastical profession. *Lope de Vega*, *Calderon*, *Moreto*, *Molina*, and *Solis* were all priests!

The Spanish dramatists show more invention than observation; more imagination than good sense; more force than taste; more of natural qualities than of acquired. Hence it arises, that all have sought from preference to sketch intrigues on their canvas, rather

than paint characters; to put adventures in procession before us rather than passions and vices; and thus their theatre resembles more a magic lantern than a gallery of portraits faithfully traced, as in our own Shakspeare.

It is also certain, that, during the reigns of Philip III. and Philip IV., in the second half of the golden age of Spanish literature, while yet the stage was inundated with innumerable authors, not one of the forty companies of actors then existing offered to the public a single tragedy.

Philip IV. wrote several pieces for the theatre; and it is curious to observe a monarch's view of private life, and what notion a person entertains of society who is by rank elevated above all participation in it. Philip failed, both as poet and king, to excite respect. *Michael Molinos* published his "Spiritual Guide," and thus became the founder of the *Quietist* opinions.

De Roxas enjoyed a high reputation for comic talent in the middle of the seventeenth century; his best piece is considered to be "The Plot is laid among Fools."

The reign of Charles II., who transferred, at his death, in 1700, the heritage of the House of Austria to the Bourbons, is the epoch of the last decline of Spanish literature: it is the period of the perfect insignificance of this splendid country in the political world, and of its extreme moral debasement. *Condarno's* drama of "The Slave in Chains of Gold" belongs to this period; as also "The Sun of Faith at Marseilles, and the Conversion of France," by *Reynoso y Quiñones*, and "The Mary of Jesus," a drama by *Armesto*. Efforts were, however, made, with some degree of success, to imitate the French writers of the time of Louis XIV., as in *Luyando Montiano's* two tragedies; but they want elegance of language to compensate for stiffness of manner. *Luzan* imitated Boileau, and wrote "The Art of Poetry." The exertions of *Mayans* and *Feijoo* assisted greatly in producing a new era. The critical work of the latter, "El Teatro Critico," first appeared in 1726, and was continued periodically. The former was in the law, but delighted to extend the taste for literature.

Nicolas Moratin was among the most earnest reformers of the literature of this century. He wrote the tragedies of "Hormisinda"

and "Lucretia;" also an epic poem entitled "The Ships of Cortez," and other works; and was the father of the celebrated comic writer *Leander Moratin*. *Cadalso* wrote the tragedy of "Don Sancho;" *Thomas Yriarte* was the author of various poems and fables; and *Caldaza* was an industrious translator from Racine, Voltaire, and other French writers.

A man of infinite wit, *Father de la Isla*, satirized the scandalous degradation of Christian eloquence, for which the pulpit was conspicuous, in a very clever work entitled "The Life of Friar Gerund de Campazas;" and here I must observe that the Italians do not possess a single work to be placed by the side of those of Cervantes, Quevedo, and Father de la Isla. They consider it beneath them to mingle pleasantries with philosophical reflections; but we must not believe them to be the more profound thinkers on that account: they are only the less agreeable. "The Life of Friar Gerund" is considered one of the best satires ever written.

There are other prose writers of this period of less renown. *Velazquez* wrote on the "Origin of Spanish Poetry," and *Ciscar* "On the Origin of the Spanish Tongue." The Jesuit, *Father Burriel*, was a celebrated antiquarian. *Larramendi*, of the same order, wrote on theological subjects. *Father Florez* was of the order of St. Augustine, and is celebrated for his "Key to History," "Religious Spain," and other works.

The "Virginia" of *Montiano*, and the "Teatro Español" of *De la Huerta*, appeared at the close of this century; as also *Sedano's* "Spanish Parnassus," with some light and graceful idyls by *Melendez Valdez*; but none of their works are conspicuous in excellence. *Lampillas*, a Jesuit, wrote warmly in defence of his national literature, under the title of "Essay, historical and apologetical, on the Literature of Spain." The two brothers *Mohedano* wrote a "History of the Spanish Literature." *Juan Bautista Muñoz* was chief cosmographer of the Indies, and wrote a "History of the New World." *Don Rodriguez de Castro* wrote a "History of the Academicians," "On the Origin of the Goths," and other works. The peaceful reign of Ferdinand VI. was favorable to literature; and Charles III. did more to promote letters than all his predecessors united. The spirit of the age proved too powerful for the "sa-

ered tribunal of the Inquisition:" every writer seemed desirous of promoting the interests of freedom and humanity; and Charles III. gave decided preference to literary talents for every post of office in his kingdom. There was a brilliant display of genius and talent in this reign; and such men as *Andujar*, *Cabrera*, *Cambronero*, *Clemente*, *Goristizia O'Farril*, *Herreros*, *Hermosilla*, *Lardizabal*, *Nuñez*, *Reinoso*, are known in every branch of literature.

In 1788, Charles IV. began his reign, when the reform of the colleges, and expulsion of the Jesuits, by the influence of the Marquis of Roda, were a great help to literature.

The loss of *Leandro Moratin* marks the opening of the nineteenth century. He has been surnamed the Molière of Spain, and is deservedly at the head of the modern writers of comedy in that country. His poem of "La Toma de Granada," and an excellent comedy of "El Viejo y la Niña," with "El Baron," and "El sí de las Niñas," are very justly esteemed. *Yriarte* wrote many Latin works, and was an accomplished scholar, as well as a writer of many light and graceful fables. The same taste was evident in *Samaniego*, which gained him the name of the La Fontaine of Spain.

Tapia's poem of "The Conquest of Seville," and *Heredia's* poem of "The Whirlwind," adorn this period. *Ulloa* eloquently recorded his voyages; and his nephew, of the same name, was a celebrated critic. *Bustamente* was a learned antiquary. *Cavanilles* wrote a remarkable work on botany; *Hervas* made an extensive catalogue of languages; *Sanchez* wrote "The History of Religious Eloquence in Spain;" and *Fajardo* established the periodical called "The Thinker."

Jovellanos, whose name is synonymous with all that is good and amiable, equaled the best of his European cotemporaries as an eloquent and refined scholar and a profound statesman. Whatever he did was well done. We have "A Collection of Lyric Poems" from his pen; a comedy entitled "The Honorable Delinquent;" with a vast variety of treatises relative to different branches of government; but the writings for which he is most especially renowned are, "An Essay on the Project of an Agrarian Law," published in 1787; and soon after "An Essay on Public Amusements."

Juan Melendez Valdez is called the Anacreon of Spain, and has

obtained a place among the most distinguished poets in any age for his odes. *Llorente* is among the most industrious writers. His "Critical History," and "Plan of a Religious Constitution," brought him into notice too conspicuously, and he expiated the fault of superiority in penniless exile. His "History of the Inquisition" is fearfully interesting. *Marina* wrote "The Theory of the Cortes," and "Annals of the Holy Office," which are imperishable monuments of erudition and research. *Florida Blanca*, and more especially *Campomanes*, labored to introduce a knowledge of political economy in all its branches; and the invaluable work of the latter "On Popular Industry" was circulated with as much zeal in Spain, as the Bible in England. The whole strength of the intellect of *Campomanes*, which was remarkably powerful, was given to writing for the benefit of his country. Innumerable essays and dissertations, as well as memoirs and discourses, flowed from his eloquent pen; all more or less on subjects relative to the political economy of Spain. The *Countess Montijo* published numerous tracts calculated to enlighten the poorer classes. *Capmany* was a celebrated philologue and economist, and wrote an extensive work on "The History and Criticism of Eloquence," with several other works. *Masdeu*, a Jesuit, wrote "A Critical History of Spain."

The stormy pamphlets of the French Revolution were rigorously excluded from Spain. This was the period of *Florida Blanca's* first difficulties as prime minister, as the numbers of denunciations caused violent oppositions to his authority. The entire trade of booksellers was, in many instances, interdicted; some were severely fined, and frequently kept in secret prisons. At length, the Romantic School of Germany received its admirers in Spain, and a new era began: for it was not till the commencement of the present century that there was anything of value in the tragic theatre of Spain. *Cienfuegos*, a nephew of *Jovellanos*, is the Alfieri of this country: he was aided by the histrionic talent of *Isidoro Mayquez*, an actor so perfect as to be considered superior to Talma, to Kemble, or to Kean. Then followed *Quintana*, whose tragedy of "Pelayo" is written with such a spirit of nationality, that the Spaniards, when forced to repulse an invading enemy, repeated aloud its finest parts, as they marched to combat. His "Lives of Illustrious Spaniards"

is a very valuable work. His volume of "*Poesias Selectas Castellanas*" contains poems replete with energy, patriotism, and beauty. *Galliaro's* "*Diccionario Critico Burlesco*" gives excellent specimens of Spanish satirical humor. *Saviñon* and *Garostiza*, in following the same steps, and making their pens subservient to the interests of freedom, did wonders towards spreading the sacred flame among their countrymen. *Trigueros* wrote "*El Poeta Filosofo*," a didactic poem of great merit. The "*Letters*" of the *Count de Cabarrus* hold a distinguished place. *Lardizabal* has written on the criminal code with great eloquence. At the present moment, the elegant poet and accomplished scholar, *Señor Martinez de la Rosa*, shines conspicuously. The delicacy of his taste, and peculiarly bland sweetness of his mind, are only equaled in attractiveness by the power and strength of his judgment. His piece, called "*The Widow of Padilla*," was composed and played during the siege of Cadiz. The tragedies of "*Morayma*" and "*Ædipus*" have added great honor to his name, especially the latter: his fugitive pieces are replete with grace. In England, "*The Spanish Legends*" from the pen of *Moza*, with a paraphrase of Conde's "*History of Spanish Arabs*;" *Clavigero's* translation of the "*Ancient History of Mexico*;" and a volume of poetry entitled "*No me Olvides*," of no ordinary beauty, prove that the exiled sons of Spain are not without graceful talents or praiseworthy industry. To this list many other estimable names might be added; as that of *Blanco White*, and also that of *Treuba Cosjoy*. Indeed, the terrible political struggles of Spain have long put an effective barrier to any rapidity of mental progress within her own limits; and the language and literature of the peninsula are not very generally studied in this country. During the reigns of Mary and Elizabeth, Spanish was, in a great measure, the language of the court; it was also extensively cultivated during those of Charles and James. The study of Spanish literature, however, went out of fashion on the accession of the House of Hanover. Circumstances, some years since, gave it, once more, a temporary popularity. The intimate political connection which existed between the two countries during the Peninsular War, and the crowd of distinguished Spaniards who were compelled to

seek refuge on our shores, contributed to revive a taste for the literature of Spain.

Archbishop Amat has written an "Ecclesiastical History," and a work on "The Church Militant;" he is considered one of the "*glorias*" of the Spanish Church: his nephew, Bishop of Astorga, has ably written a biography of the learned Archbishop, and other works. *Apececha* wrote some fine poetry, but died young; his sonnets, and a poem entitled "The Crown of Flora," are much admired. *Arjona Roldan* and *Francisco de Castro* belong to the same class of poets, and are graceful writers. *Arnao* wrote several distinguished articles in the Historical and Geographical Dictionary of Navarre, and translated "Humboldt's Travels." *Arriaza* is highly estimated as a poet; in the "Espanne Poetique" of Maury, he takes a pre-eminent place. *Bermudez de Castro* writes imaginative prose and pretty verses: he is one of the editors of the "Madrid Review." *Breton de los Herreros* is a prolific dramatic writer, and stands as the *Scribe* of Spain. His plays, entitled "A la Vejez, Viruelas;" "Los dos Sobrinos;" "El Ingenuo;" "La Falsa Ilustracion," and several more, are generally admired. *Herreros* is director of the National Library of Madrid, and member of the Spanish Academy, and looked upon as one of the cleverest men of the day. *Burgos* first distinguished himself by his translations from the ancients; he then published a work entitled "Continuacion de Frutos Literarios," in four quarto volumes, with interesting notices of inedited works: his "Biografia Universal" was interrupted by the disturbed state of the country; but he employed his pen on dramatic compositions, as "Los Tres Iguales," in which he is thought to have equaled Calderon and Solis; "El Baile de Mascara," and "El Optimista y el Pesimista." The exalted political position of *Burgos* gave extraordinary weight to his fine work, entitled "Instruccion á los Subdelegados de Fomento," which is one of the very few works stereotyped in Spain. *Serafin Calderon* has written some pretty poesies, and a novel called "Cristianos y Moriscos." The memory of *Count Campo Alange* is cherished for the patriotism he displayed in his writings and his character; in the periodical called the "Artist," many of his tales and sketches have met with general admiration. *Canal* is known chiefly by his essay on the literary

life of *Antolin Merino*, who had continued the "*España Sagrada*." *Carvajal* spent a busy political life, but found time to write some charming poetry in the manner of Leon and Herrera; his versification of some of the Psalms, and other parts of the Scriptures, is looked upon as superior to all others; his "*History of the Rebellion of the Moors*" is also much valued. *Francesco de Castro* has left some admired odes. *Don Jose de Castro* is author of the tragedy of "*Boabdil*," and the drama of "*Fray Luis de Leon*," which has had an extraordinary success. *Clemencin* is highly distinguished as a geographer and historian; many of his papers formed the chief excellence, during several years, of the memoirs of the Spanish Academy; his researches on the antiquities of Spain are much valued; he has also left, "*Memoirs on the History of the Cid*," "*Commentaries on Cervantes*," "*Essay on the Queen Isabella, and her Influence on the Sixteenth Century*," in a word, *Clemencin* stands among the first Spanish prose writers of the present age. *Donoso Cortes* is a barrister who has gained considerable reputation for his literary talents, as editor of the periodicals called "*El Porvenir*," and "*El Piloto*," he was afterwards director of the "*Madrid Review*." *Duran* has edited an interesting work, entitled "*Coleccion de Romanceros y Cancioneros*," and published important observations on "*La Decadencia del Teatro Español*." *Escosura* has written the novels, "*Conde de Candesquina*," "*Ni Re ni Roque*," and several successful plays. *Espronceda* wrote a poem entitled "*Pelayo*," and minor pieces. *Floran* is another minor poet, but whose sonnets possess great merit. *Estrada* shines as a historian and political writer; his "*Introduccion à la Historia de la Guerra de la Independencia*," and several other large quarto volumes on important political questions, led the way to his better known works, entitled "*El Tribuno del Pueblo Español*," and "*Curso de Economia Politica*," which last is considered a masterpiece, and has called forth the praises of eminent writers both in England and France. The Duke de *Frias* has published some very pleasing poetry. *Galliano* has edited various reviews and literary papers, as the "*Revista Española*," "*Correo Nacional*," "*La España*," "*El Piloto*," and has passed an active life in the service of literature. *Gallego* is an aged poet, whose youthful and maturer productions

have been well esteemed; his "Elegia al Dos de Mayo" created considerable attention. *Gutierrez* has written a fine drama, entitled "El Trovador," and has obtained a just renown from that and various other theatrical pieces. *Garelli* is noticed as a protector of literature, and a man of great eloquence in the Senate. *Enrique Gil* is a graceful and energetic poet. *Gil y Zarate* is one of the first admired poets of modern Spain; his dramatic works, entitled "Rosamunda," and "Blanca de Borbon y Carlos II.," have gained him a sure name in after ages. *Hartzenbusch*, born of German parents, brought, from the genius of his fatherland, all the taste and fanciful dreams of his countrymen. His "Redonsa Encantado" was very successful in the theatres; and his minor poems met with a cheerful welcome. *Hermosilla* is distinguished in literature and philology: his latest works are a translation of the Iliad, and a "Curso di Critica Literaria." *Jerica* is noted as a graceful poetical fabulist. *Larra's* "El Castellano Viejo" is a fine specimen of brilliant prose writing. *Lista* is highly distinguished, both in prose and poetry: in the former, we have, as specimens of fine writing, his "Introductions to History and to Literature;" and, in poetry, his verses, entitled "La Vida Humana," leave nothing to be desired. *Madrazo* is noticed as a poet and prose writer of mediocre talent; his poem, entitled "La Senda de la Vida," is graceful and plaintive. *Maturana's* "Teodoro ò el Huerfano Agradecido" in verse, and "Sofia y Enrique" in prose, are his principal works. *Maury* published, in Paris, "La Espagna Poetica," and the poem of "Esvero y Almedora;" his translation of Dryden's "Alexander's Feast" is very boldly and ably done. *Mesonero* first attracted attention by the graceful style and exact observations of his publication, entitled "El Curioso Parlante;" and afterwards by his "Semenario Pintoresso Español." *Miñano's* political writings are entitled, "Las Cartas del Pobrecito Holgazan," "Los Usos y Derechos Imprescriptibus del Pueblo," &c.; he wrote also "La Historia de la Revolution de España, durante los Años de 1820 al 23," &c. The *Marquis of Miraflores* has written some energetical pamphlets on political subjects. *Mora* published the "Cronica Cientifica y Literaria," first in Madrid; and then, emigrating to England, continued it, under the protection of Ackermann, with the first four

numbers of "No me Olvides," "Meditaciones Poeticas," and various other minor publications of great merit. *Santisteban* has published some articles in the "Revista de Madrid;" and a work, entitled "Consideraciones sobre la Organizacion Politica y Social de España," &c.; and is an eloquent member of the Cortes. *Pacheco* is an active member of the literary world, and has written cleverly in reviews and periodicals, besides having penned some very sweet verses. His dramas of "Alfredo," and "Los Infantes de Lara," have been much admired.

Pastor Diaz was a poet from his earliest years, but has not produced any one great work, being drawn aside from literary pursuits by the political events of his distressed country; his poems, entitled "El Artista," and "Oda à la Luna," are, however, considered among the best in the language. *Pillegrin* appeared in the political arena under the name of *Abenaman*, and distinguished himself in most of the periodicals as a spirited writer of prose, and an elegant writer of verses. *Peña y Aguayo* has written ably as a juriconsult. The *Duke de Rivas* (Saavedra) is one of the brightest ornaments of modern Spanish literature: on leaving his country, in 1822, he wrote some fine lines, entitled "El Desterrado;" in London, "Florinda," and "El Sueno del Proscrito," were penned; shortly after, his fine composition "Al Faro," and the "Moro Esposito," the drama "Don Alvaro," and the comedy "Tanto Vales Cuanto Tienes," with the historical novel of "El Conde de Villa Mediana;" many very beautiful fugitive pieces are later productions. *Roca de Togores*, *Salas y Quiroga*, *Samoza*, *Tapia*, *Toreno*, and *Vega*, are praiseworthy and industrious writers of the second rank. *Zorilla* takes a higher station, and has won a brilliant position in the literature of his country, in the present day; his poetry is much enjoyed by the fair sex, and his historical novels equally so. The "Tesoro de Novelistas Españoles," with notes by *Don Eugenio de Ochoa*, is a most entertaining work for the winter's evening.

Don Tomas Gonzales has left a manuscript of a supplement to the History of Charles V., which is exceedingly interesting. *Galiana* has written a "History of Spain." *Capman* has given "Historical Notices of Barcelona," and regrets the burning of interesting archives in the late bombardment of that city. *Mandroza*

has published "A Narrative of the Campaigns of Zumalacarregui," and "A History of the Reformed Cortes." Translations from many of our best British authors are very general in Spain; but their present publications are chiefly collections of, and selections from, their own finest writers. The unsettled political interests of any country call forth countless pamphlets, and the press of Madrid has been conspicuous for its prolific progeny of this nature; which, in spite of governmental prohibitions, circulate liberally among the eager population. A Spanish magazine, entitled "La Colmena," is regularly published by Ackermann; and the "Antologica Española" promises to be a valuable periodical.

The early phases of the Spanish literature have a distinct and predominating oriental feature, which was, at a later period, joined to the style of the Troubadours of Provence. Up to the middle of the thirteenth century, it bears these characteristics; when we find the brilliant and pompous manner of the East united to the stiff and ungraceful style of the monks, and the mysticism of the Christian religion mixed up with ancient mythology. Historical chronicles, in meagre verse, marked the fourteenth and fifteenth centuries, with the addition of translations from the classics, and some few pastoral poems. The brilliant exploits of the reign of Ferdinand and Isabella, with those of their successor Charles V., ought to have produced fine writers, but the Inquisition arrested the progress of general intellectual advancement; poetry, however, rose above persecution. Garcilasso, Boscan, Mendoza, and Herrera distinguished the sixteenth century. The seventeenth was opened with brilliance: Cervantes, Lope de Vega, Calderon, and Quevedo were its stars. It closed in weakness; and this continued to the middle of the eighteenth century, when a few patriotic men endeavored to revive the apparently lethargic energies of their countrymen; and, at the close of this century, Spain was quite alive to the necessity of encouraging the intellectual advancement of her children. The nineteenth century has seen a general effort and desire to encourage native talent predominate even above the political difficulties of this long-agitated country.

The principal works to be further consulted on the literature of Spain are, *Schotus's* Library of Spain; *Taxander's* Cat. of Span.

Writers; *Matamore's* Hist. of Acad. of Spain; *Nic. Antonio's* Span. Lib.; *Mohedano's* Hist. Span. Lit.; *Ant. Baena's* Illus. Child. of Madrid; *Lampilla's* Ess. Lit. Spain; *Casiri's* Lib. Hist. and Apol.; *Guarino's* Ess. Lit. Charles III.; *Quintana's* Life of Cel. Spaniards; *Capmany's* Crit. Hist. Sp. Eloquence; *Siscar's* Let. Lit.; *Bouterwek's* Hist. Lit. Spain; *Rossi's* Dict. Spanish Arabs; *Schlegel's* Hist. Dram. Art; *Lord Holland's* Life of Lope de Vega.

THE LITERATURE OF PORTUGAL.

THERE is only one monument existing of the ancient language of Portugal: it is a fragment of thirty-two verses, which appears to belong to the age of the Arabs' first penetration into Europe; but as the kingdom of Portugal is only nominally separated from that of Spain, as they call themselves Spanish and their neighbors Castilian, it is to be believed that they were conquered by the same masters as Spain; and the strong resemblance of their tongue to that of the Latins, proves that the Roman government had strongly marked its passage in Lusitania.

Among the early Arab authors of Portugal, we find *Abul Valid*, *Abu Amran*, and *Abu ben Dulvazatin*, who is noticed as a celebrated poet of the seventh century. *Abdelmalek ben Badrun* was still more renowned and at a somewhat later period. *Abdala ben Rada* was a moralist, who died about the middle of the eleventh century. But before this period *Recesvindo*, a Benedictine monk, had gained renown by a poem in praise of St. Engratia.

Spain was only beginning to shake off the yoke of the Mussulmans, when Portugal had already completed its emancipation under a prince of the Capetian race. Henry of Burgundy, in 1072, offered his services to Alphonsus VI. of Spain; these the king accepted, and gave him all the country between the Douro and the Guadalquiver, if he should succeed in conquering the Moors; he did so, and obtained the price of his victory, becoming at once son-in-law of the King of Aragon and Count of Portugal. He surrounded himself with a few troubadours that he brought with him, and laid the foundation of the literature of Portugal. His son

Henry, happy and brave, vanquished five Moorish kings, and was crowned king himself in 1139, and was one of the first poets of his country; he sang "The Siege of Santarem." His friend, *Moniz Coelho*, was also a poet as well as a warrior, and *Hermiguez* was the Anacreon of his age; but their writings are only useful, as showing the progress of the language rather than that of the intellect, for they are scarcely intelligible to us.

In the thirteenth century, King *Diniz* founded the University of Coimbra, and it is thought that he first introduced rhyme in verse; his son Alphonso followed in the same tastes. There were some sonnets imitated from Petrarch, at this period; but the real literature of this country begins only towards the end of the fourteenth century, when John I. ascended the throne.

John I. conducted an army into Africa, and pursued, with ardor, the Moors. It was now that *Vasco de Lobeira* gave to the world his "Amadis of Gaul," and gained the title of father of poetic chivalry.

Towards the close of the thirteenth century, the worthy *Don Matheos*, Bishop of Lisbon, wrote a "History of the Martyrs of Morocco," which is still a manuscript. At the commencement of the fourteenth, *Father Santarem* wrote "Statutes for the Order of Christ." The sad history of Don Pedro I., and his unfortunate wife, Inez de Castro, is of this epoch, and has been the subject of many fine tragedies. The unhappy king wrote "Cancioneiros," and other poems. *Don Pedro*, Count of Barcellos, was diplomat, poet, and historian. He wrote "On the Lineage of Mankind." *Macias* died in 1407. He had attached himself to the Marquis Villena, but incurred the anger of his patron by his unfortunate admiration of a young lady, a relation of the marquis. *Macias* was imprisoned, but still poured forth his melancholy poesies, and contrived to have them sent to the fair lady, whose husband, inflamed with indignation, set out to avenge the insult, and, recognizing the poet at a window of his prison, threw his javelin with such precision as to kill *Macias* on the spot. *Giraldes* has left a poem on "The Battle of Salado." A son of John I. composed various poems. *Alphonso V.* wrote "The Art of Fighting of the Ancient Portuguese." There is a precious manuscript in the Royal Library of Paris, from

the pen of *Durate*, King of Portugal, entitled "The Art of the Cavalier, and a Treatise on Morals." *Regras* was a celebrated jurisconsult of the middle of the fifteenth century. *Azurara* wrote the "Chronicle of John I." *Fernando Lopes* has given us the touching episode of "Inez de Castro," and relates it rather as a chronicler than a poet; but he has so much grace in his *naïveté*, that he is called the Froissart of Portugal. *Resende* formed his celebrated collection of national songs.

Ribeyra is one of the sweetest poets of the Peninsula; but of all species of poetry, the lyric and bucolic are least susceptible of being rendered into another tongue, and their beauties are, therefore, seldom known beyond their own country. His poetic romance of "Menina and Moça" had great success; and his story, entitled "The Innocent Young Girl," is remarkable as being the earliest Portuguese production in prose, which aims at an elevation of language, and expression of the more impassioned sentiments of the heart.

The glory of Portugal faded after Emmanuel, surnamed the Great. There is a "History of India," in manuscript, from the pen of this king. John III. gave up his affairs to the Jesuits, and had his grandson, Sebastian, brought up by them; but he protected letters with especial care.

The loss of the great navigators, *Albuquerque*, *Magellan*, and *Vasco da Gama*, opens the sixteenth century; their voyages and conquests had a natural influence on literature at a later period. *Pina* is esteemed as an exact historian of this epoch. *Tieff* was a moral poet; and *Banadra* (a shoemaker) was a popular comic poet of the same age.

Gil Vicente is surnamed the Portuguese Plautus; he is the earliest distinguished comic poet, and such was his reputation, that Erasmus studied the language expressly to read his works. His daughter *Paula* was the first actress of her time. *Gil Vicente* wrote comedies, tragi-comedies, and many *autos*, both sacred and profane. His son was the victim of envy, and was banished to India; he, also, wrote a great number of *autos*. *Miranda* abandoned himself to his feelings, and wrote beautiful pastorals in the style of the Italian Canzoni. He traveled, and brought home the tastes of

Italy. He was the favorite author of John III., yet died unnoticed. *Montemayor* wrote a poetic romance, entitled "Diana." There is a pastoral, in this poem, which is universally selected as a masterpiece; it was continued admirably by *Gaspar Polo*. *Miranda* and *Montemayor* are stars in the Portuguese literature, and wrote in the Castilian dialect. This period is especially marked by the adventurous voyages of the Portuguese; and we find *Pereira Pacheco*, *Alvares*, *Nuno da Cunha*, and *Galvam*, all leaving records of their individual voyages, or descriptions of the countries they visited. *Castanheda* wrote a "History of the Discovery of India." *Goes* is considered a classical historian of the reigns of John II. and Emmanuel the Great. One of the supporters of the literary glory of this age was *Ferreira*, who is named the Horace of Portugal; his tragedy of "Inez de Castro" is full of the pathetic and the sublime; he also wrote a good comedy, called "The Jealous Man," and various odes, epistles, and eclogues, under the title of "Lusitanian Poems." *Sylvestre*, *Barcellos*, *Caiado*, *Falcam*, *Dacosta*, *Castro*, *Mello de Souza*, and *Lobo Serram* may be classed as of nearly the same degree of talent as poets of the middle of the sixteenth century. They were eclipsed by *Camoens*, deservedly named the poet of Portugal: his poem of "The Lusiad" is a complete epic, perfect in action and arrangement, and full of poetry. Like most of his brethren, *Camoens* was the child of Fortune's unwearied persecution; unable to bear the degradation of poverty, "the proud man's contumely," and the pitying contempt which the learned men of Coimbra bestowed upon the efforts of his muse, he left his country, and went to India, in 1553. Yet he fondly loved his native land, and in the solitude of his existence, with the spirit of a martyr, he poured forth the overflowings of his heart in her praise, while he was wreathing an immortal coronet for her brow. The upright and independent spirit of *Camoens* rebelled against the injustice which he saw in the government of the Portuguese settlement in India, and he dared openly to speak against this injustice. For this he was banished from the colony, and went to live at Macao. There is still to be seen, on the most elevated point of the isthmus, which unites the town of Macao to the Chinese continent, a sort of natural gallery, formed out of the rocks, apparently almost suspended

in the air, and commanding a magnificent prospect over both seas, and the lofty chain of mountains which rise along the shore. Here, it is said, the poet of the western world invoked the spirit of the Epic Muse; and tradition has conferred on this retreat the name of "The Grotto of Camoens." Here, dwelling upon the actions of the heroes of his country, *Camoens* felt the chain which bound him to them, and it was strengthened by absence; and, after sixteen years, he returned to the land of his fathers with a still warmer attachment to it than before. But Portugal was suffering under the accumulated misfortunes of the brave Sebastian; and *Camoens*, who had nobly supported his own miseries, was bowed to the earth by the calamities of his country.

The earliest edition of the "*Lusiad*" appeared only three years before the death of the poet. The object of the author is the recital of the Portuguese conquests in India; but he has happily contrived to blend all the illustrious actions of his compatriots in other quarters of the globe, together with whatever of splendid and heroic achievement, historical narration, or popular fables could supply; and that which forms his own and his country's glory is the national love and pride breathing throughout the whole performance. At the period at which *Camoens* wrote, we must remember that no epic poem had appeared in any of the modern languages. Trissino, an Italian, had attempted the subject of the liberation of Italy from the Goths, but had not succeeded. Not content with the glory which must spring from the "*Lusiad*," *Camoens* tried almost every other species of literary effort, and succeeded in all. His sonnets and eclogues are exquisitely beautiful; many of them have been translated into English by the elegant pen of Lord Strangford; and independently of their merits as translations, have, from their peculiar grace and harmony, become some of the most popular poesies in our country. The patriotic zeal of Don Jose de Souza Botelho has recently atoned for the neglect shown to *Camoens*. He published a splendid edition of the "*Lusiad*" in 1817; and had it embellished with all that the arts of typography, design, and engraving could lavish on a book; he then presented copies to the most celebrated libraries of Europe, Asia, and America, not permitting a single copy to be sold.

Prestes was a prolific dramatic poet of the age of Camoens. *Luiz Brandam* wrote an epic poem of great length, entitled "*Eligiada*." *Oriente* wrote so good a pastoral, "*Lusitania transformed*," that it was attributed to Camoens. *Caminha* wrote, with great elegance, epistles, eclogues, and other poems. *Chiado* was a dramatic author of little instruction, but of great talent as an improviser. *Pirez* was, on the contrary, a highly distinguished writer of dramas. *Bernardes* has left twenty graceful eclogues. *Cortereal* was a follower of Camoens's master spirit: he attempted epic poetry, and took the subject of the misfortunes of Sapelveda, which had furnished Camoens with his most beautiful episode; but he belongs only to the second class in excellence. *Moraes* is one of the earliest Portuguese writers of romances. Another learned *Resende* flourished in the middle of the sixteenth century. He wrote on the antiquities of Portugal. The king *Don Sebastian*, born in 1554, and killed at the memorable battle of Alcazar-Kebir in 1580, is believed to be the author of a work on "*The Arms and Fortifications of the Ancient Portuguese*." After his death, many of his letters were published by *Manoel Lyra*.

This age saw also the best historians animated, like the poets, with a just national pride. *Barros* is considered the Livy of this country; his works make us acquainted with the New World, and his "*Asia*" is of value, both for authenticity and style. *Osorio*, Bishop of Sylves, and *Friar Lisboa*, are both esteemed as historians. Besides these, we have the works of the great *Albuquerque*, whose commentaries on the conquests of Portugal form a perfect history.

The voyages of the celebrated *Mendez Pinto* distinguished the sixteenth century, and present in their details the most singular and interesting facts. In the same age, *Averio* visited Jerusalem, and published his Itinerary. *Thome*, a monk of the order of St. Augustine, wrote "*The Works of Jesus*." *Martyres* wrote a "*Catechism of the Christian Doctrines*." *Lucena* and *Arraiz* are looked upon as classic authors; the former for his admirable style in "*The Life of Saint Francis Xavier*;" the latter in his "*Dialogues*."

The death of *Manoel*, Count of Vimioso, an esteemed poet, happened at the opening of the seventeenth century; his works are, however, chiefly minor pieces, and were eclipsed by the writings of

Lobo, who wrote pastorals of great sweetness, and other poems. *Soto Mayor* was one of the best poets of this period; his chief poem is entitled "The Banks of the Mondigo." *Veiga* was one of the bucolic writers of Portugal who have distinguished their country. *Monteiro* wrote a poem entitled "Gonzalo of St. Amaranth." *Machado* wrote the dramas of "The Siege of Diu," and "The Shepherd of Alfea." *Gonzales Andrade* is noticed as a distinguished poet; but he only wrote minor poems. *Mauzinho* is honored as the second epic poet of Portugal; his chief work bears the title of "Alphonso the African." *Tovar* was a mystic poet. *Gabriel Castro* wrote an epic called "Ulysses, or the Foundation of Lisbon." *Coutinho* was a poet; he raised a monument to the memory of his friend Camoens. *Rollein* is remarkable for his poems being written in a noble style. *Olyveira Cruz*, *Sylveira*, *Pitta*, and *Pinto Ribeiro* all belong to this prolific age of Portugal's second-rate poets. *Manoel* and *Botelho Vasconcellos* both rose a little above the crowd; the latter wrote an epic poem entitled "Alphonso, or the Foundation of the Portuguese Monarchy." *Paiva de Andrada* wrote a remarkable poem in Latin, on the conquest of Chaul in India. *Menezes* distinguished himself by a poem on the conquest of Malacca. *Manoel Thomas* is said to have shown peculiarly precocious talents; in his mature years, he wrote the poems of "Insulana," "The Phoenix of Lusitania," "The Treasure of Virtue," and other poems. *Galhegos* wrote the "Gigantomachil." *Gusman Soares* wrote "Lusitania Restored," and other poems of a superior class. *Mascarenhas* wrote a heroic poem entitled "Viriatius." *Gomes*, one of the councillors of Louis XIII. of France, wrote a epic entitled "Samson." The two *Macedos* were distinguished, especially *Francisco*, who ranks as one of the principal poets of this century. His works are numerous, and consist of epic poems, elegies, epigrams, odes, &c. "Orpheus," a tragi-comedy of his, was played before Louis XIV. of France.

It was not till after the peace of 1668, when the independence of Portugal was recognized, that it was perceived how far the national intellect had deteriorated. The country had been inundated by numbers of ill-written sonnets and pastorals. The false taste which reigned in Spain, also gained an ascendancy in the sister-kingdom.

Souza is a name yet a little remembered as of this period, but famed more for fecundity than for talent. *Bacellar* brought still more exaggerated sentiments of languor and affectation into fashion. *Andrade* was a better writer of prose than poetry; he laughed at Gongoro. Several others of the Spanish school might be named, but their works are scarcely known out of their country, and little esteemed in it.

In theatrical productions, *Gil Vicent* and *Camoens* had been eminently successful; they were now abandoned, and *Lope de Vega* being taken as the reigning favorite, all sentiment of nationality was extinguished.

Among the prose writers of the seventeenth century, we must mention *Friar Leam*, who wrote "Chronicles of the Kings of Portugal;" and *Mariz*, also esteemed as a historian. *Brito* wrote history with extreme care; but did not live to finish. His best work is entitled "A History of the Portuguese Monarchy." His style is considered correct and elegant. There were two authors of the name of *Souza* in this age; *Luiz Souza* wrote a "History of St. Dominic," "The Life of St. Bartholomew," and "Considerations on the Tears of the Virgin Mary." *Faria e Souza* was a clever diplomatist, and a poet and critic, as well as a historian. He made it a rule to write twelve pages, of thirty lines each, a-day. His chief works are "Commentaries on the *Lusiad*," "Portuguese Asia," and two other works on the possessions of Portugal in Europe and America. *Barbosa* was a man of extraordinary learning. He made a dictionary of the Portuguese language, and wrote various theological works. *Diego Couto* continued the "Asia" of *Barros*, and *Antonio Brandam* carried on still further the work of *Couto*. *Saverim de Faria* was another distinguished historian, and a celebrated critic. His best works are "A Notice of Portugal," and "A General Account of Portugal." *Feo*, *Ceita*, and *Freyre* are given as models of eloquence in serious writing. The sermons of the first have been translated into other languages. *Teixeira* was another preacher of celebrity. *Pinto Ribeyro* was a distinguished polygraphe of this epoch. *Semedo* wrote the "History of China." The "Letters" of *Don Mello* are the portion of his works best known. *Cardosa* wrote "The Library of Illustrious Lusitanians." *Balthazar*

Telles was a celebrated Jesuit, who wrote "Chronicles of the Company of Jesus." *Esperanza* was a writer of ecclesiastic history; also *Lopes Cabral*. *Viera* was a distinguished Jesuit of this period. He wrote a political work under the singular title of "The Art of Robbing." *Menezes* was Governor of Tangiers, and wrote a history of that place; also "The Life of John I."

At the opening of the eighteenth century, the literature of Portugal was in a most languid state; we find, however, *Lesbio* shining as a poet and musician, *Lima* as a dramatic poet, and *Mascarenhas Monteroyo* as a prolific writer on various subjects. His chief works are entitled "Progress of the Portuguese Arms," and "The Submission of the Orizes." Besides these, he left many works on Turkey.

During the protracted reign of John V., the government made several efforts to revive the literary character of the nation. An academy of languages was formed, and one of history, but neither fulfilled the expectations of their founders. At length, towards the middle of the eighteenth century, the despotism of the minister Pombal, though it stifled the rising talents of individuals, roused the nation from its slumbers. The *Count d'Ericeyra* wrote a regular epic, entitled "The Henriquiad; or, the Life of Henry of Burgundy;" but the directions of Boileau failed to inspire the count with the national fervor which was felt by the soldier poet; or to endow him with the same pensive spirit, or invest him with that halo of love and glory which distinguish the muse of Camoens. He wrote also a variety of prose works, and founded an Academy of Letters. *Dos Reis* was an industrious writer of both poetry and prose. His chief works are "Eulogy of the Portuguese Poets," and "The Portuguese Mars." He was a Jesuit, and favorite of John V. *Gaetano de Souza* continued the biography commenced by *Cardosa*.

The dreadful calamity of the earthquake at Lisbon, in 1755, is said to have destroyed many precious literary labors, both ancient and modern.

Dos Reis Quita was a dramatic writer of this epoch. The unfortunate *Garcam* was the regenerator of taste at this period, and is called the Horace of Portugal. He died in prison, where the

orders of Pombal had placed him. *Oliveira* wrote sacred poems. *Vieira*, the painter, was celebrated as an elegant poet. *Rimallho* wrote an epic entitled "Lisbon Rebuilt." *Carvalho* wrote a poem called "Gaticanea," in the comic-heroic style. *Dias Gomes* wrote various poems, and was esteemed as a critic. *Victorino Da Costa* wrote with extraordinary facility, and has left a great variety of works written in bad taste; as, "The pure Liquid of Syntax," &c. &c. *Barbosa Machado* was another laborious writer of the eighteenth century. He wrote "The Life of Don Sebastian," and a vast collection of Portuguese biography.

The species of composition in which the Spaniards most excelled, and in which they were the most prolific, is peculiarly deficient in Portugal. *Antonio Jose*, a Jew, wrote some clever theatrical pieces in the manner of the French vaudevilles, which drew the Portuguese in crowds to see them. Though illiterate, coarse, and vulgar, *Jose* evinced a genuine vein of humor; and the nation began to rejoice at the promise of a drama of its own, when suddenly poor *Antonio* was seized, and, horrible to say, burnt alive by order of the Inquisition. The managers of the theatre became alarmed, lest their faith should be suspected, by continuing to represent the unfortunate Jew's productions, and they closed the theatre. In 1788, a Royal Academy of Sciences was founded, many curious memoirs were published, and the regeneration of letters appeared near at hand. *Luis Verney* produced his celebrated work, entitled "The true Method of Study," which made a profound sensation in Portugal. In 1791, a prize was proposed by the Academy, for the best Portuguese tragedy; and the laurel crown was awarded to a lady, the *Countess Vimeiro*, for her production of "Osmia." On opening the sealed envelop, accompanying the piece, there was found only a direction, in case "Osmia" should prove successful, to devote the proceeds to the cultivation of olives, a fruit from which the Portuguese might derive much advantage; and it was not till ten years after, that the name of the modest writer was known. The first volume of the dictionary of the Academy appeared the year following.

At the opening of the nineteenth century, we find *Barbosa Duboccage* greatly admired by his countrymen, and as much beloved. He was a relation of the celebrated Madame Duboccage. His poems

are penned with equal grace and truth. *Francisco Manoel* is another favorite poet of this period, whose works are an honor to his country. *Domingo Torres* has left some pleasing poems. *Da Cruz Sylva* was a poet of considerable renown. *Do Nascimento* bears a still higher reputation. He wrote sometimes under his academical name of *Fylinto Elysio*; and, besides having written many original poems, he translated several from the French. *Baptist Gomes* distinguished himself as a dramatic poet. *Denis* translated with talent and industry from the poets of France and England; and also wrote a history of Portugal. *Correa da Serra* was a celebrated academician, and wrote historical and botanical works. The present age can boast of a fine poet in *Antonio de Castilho*, who has done much for the language and literature of his country. *Almeida Antonio Garrot* is a lyric poet and dramatist of eminence. *Mendes Leal*, *Ignacio Pizarro*, and *Pedro Mesquitella* are also among the poets of the day. The ladies of Portugal have been frequently distinguished by their literary talents. We have already mentioned one; and in the sixteenth century we find the names of *Agnes Barbosa*, *Donna Maria*, daughter of king Emmanuel, *Sigea*, one of her ladies, and *Joanna Vas*, among the poetical writers of the age. In the middle of the seventeenth century, *Sister Pimental* was a writer of religious poetry; her chief work was entitled "The Infancy of Christ." At the close of the same century, *Sister Violante do Ceo* was surnamed the Tenth Muse. Many of her poems are graceful and pleasing; but there reign a false taste and affected manner in nearly all of them. They were published in the "Portuguese Parnassus," of 1703.

Like all countries disturbed by political events, Portugal has deeply to lament her neglect of letters. In the early phases of the Portuguese literature, we may remark that the sovereigns of the country were frequently its best supporters, and also its best poets. Early in the fifteenth century, *Macias*, one of Portugal's sweetest poets, brought the language to a high degree of elegance, and produced a large school of writers in the Galician idiom. The first attempt of printing was made in the middle of this century. The sixteenth century was to Portugal what the age of Louis XIV. was to France. *Miranda* brought home treasures of Italian grace; and

Ferreira was a successful imitator of the classic Greek and Roman writers. Comedy arose under *Gil Vincente*, and pastoral poetry brought into notice several of its cultivators. The wonderful exploits of her voyagers made Portugal observed by the whole of Europe; and *Camoens* arose to sing the glories of his country in the first great epic poem of modern European literature. History and epic poetry distinguish the seventeenth century in Portugal, but towards its close there was an evident failure in every branch of letters. This continued till near the close of the eighteenth century; and Portugal scarcely can be said to have yet regained her former splendor of intellectual talent, although many poems, distinguished for grace and sweetness, have lately issued from her press.

The following are some of the best works to be further consulted on the literature of Portugal: *Pereira's* Treas. Port. Lang.; *Nic. Antonio's* Dict. Port. Auth.; *Faria's* Illus. Portuguese; *Brito's* Lit. Port.; *Barbosa's* Lusit. Lib.; the Travels of *Du Chatelet*, *Murphy*, *Linch*, *Bourgoing*, and *Dumourier*; Memoirs of the Acad. of Sciences; Memoirs of Lit. pub. by the Acad. Sci.; *Correa da Serra's* Lit. Port.; *Bouterwek*, *Haliday*, *Sismonde*, *Balbi*, and *Ferd. Denis*, on the same subject.

THE LITERATURE OF GERMANY.

THE Goths, a nation of pure Germanic origin, embraced at an early period an imperfect form of the Christian religion. The clergy alone cultivated the national idiom. A translation of the Gospels, by *Bishop Ulphilas*, in the Mæso-Gothic dialect, is the first monument of literature which has descended to us. *Ottfried*, a Benedictine monk of *Weissemburg*, translated the Gospels into the Frank idiom about three hundred years later. *Walafrid* and *Wandulbert* were historians and poets. *Godeschalk* and *Haymo* were theologians and philosophers. *Iso* of St. Gall wrote a "Dictionary of the Sciences." *Solomon II.*, Baron of Ramschag, wrote a "Biography of Illustrious Men." *WalDRAM*, Bishop of Strasburg, wrote Elegies in Latin, and "Maxims of the Bible."

The dismemberment of the Carlovingian monarchy was favorable to the development of the German language. In the tenth and eleventh centuries, great progress was made under the sovereigns of the houses of Saxony and Franconia. *Witichind*, a monk, wrote a "History of the Saxons" up to 937. *Dithmar*, Count of Walenbeck, wrote a "History of the Kings of Germany." The Abbe *Notker* translated the Psalms. *Adelbold* wrote "The History of the first Three Years of Henry II. of Germany." *Lambert*, a monk of Hersfeld, is a celebrated historian. He wrote "The History of the Germans from the most ancient Times to 1077," in Latin. *Hepidanus*, a monk of St. Gall, wrote German history, also in Latin; as well as *Bruno*, a monk of Saxony. *Willeran* put the Song of Solomon into the Frankish idiom. *Wilhelm* of Herschau formed a Latin encyclopedia. It is at the close of the eleventh century that we must place that singular production, entitled "The Eulogy of Hanno;" the author is not known.

It was the custom of princes to retain minstrels in their courts, who were called *minnesingers*, or Singers of Love; they were peculiarly encouraged under the emperors of the Swabian-Hohenstaufen dynasty; for which reason this period is called the *Swabian era*. It is an epoch particularly celebrated and venerated by the Germans. *Wernher* and *Veldeck* were two of the earliest of the minnesingers. "Ernest of Bavaria" is mentioned as one of Veldeck's poems. *Zazichoven* sang "Launcelet of the Lake." *Von Aue* sang "Ivan the Chevalier of the Lion." *Ofterdingen* is believed to be the collector of the poems which form the base of the "Niebelungen Lied," or Song of the Niebelungen. This poem has been called the Iliad of the Germans, and styled the grandest production of the Middle Ages. It consists of a series of legends, narrated in glowing language, and crowded with poetical beauties. The action of the poem lies in the time when Attila was warring with the Burgundians. *Risbac* and *Biterolf* were present with *Ofterdingen* at the celebrated poetical meeting of Wartzburg. *Eschenbach* is the principal author of another celebrated work of this epoch, entitled the "Heldenbuch," or Book of Heroes. *Reinbot von Dorn* wrote "The Martyrdom of St. George." *Freydank* wrote a poem on "Modesty," in iambic verses of four feet. *Enckel* wrote

"The Book of the Princes of Austria and Styria." *Eilko von Rapschow* wrote the "Mirror of Saxony." *Rodolph von Anse*, or *Ems*, was a prolific poet; his chief works are entitled, "Balaam and Josaphat;" "The Good Gerhard," and "Wilhelm of Orleans." *Otto IV.*, Count of Bottenlaube, was a poet of this age. *Ulrich von Lichtenstein* was also celebrated as a poet. *Conrad von Würzburg* was still more so; he wrote "The War of Troy," "The Expedition of the Argonauts," "The Golden Forge," and other poems. Besides these poets of the Swabian era, there are many belonging to the thirteenth century, who are often mentioned, but the exact period of whose existence it is difficult to trace, as *Merungun*, *Rugge*, *Hilbolt*. Several princes and noblemen were poets of this epoch; as, *Henry, Count of Anhalt*; *Conrad of Hohenstaufen*; *Henry, Duke of Misnie*; *Henry, Duke of Breslau*; and many more. At the close of this century, a collection of laws was published, preceded by an introduction in prose: this is considered a remarkable monument of the state of the Swabian language. The author is not known.

There is also much uncertainty relative to the elder poets of the fourteenth century. From the middle of the thirteenth century, Germany had had no repose from political commotions. The conquest of Prussia by the Teutonic knights, the thirteen years interregnum in the sovereign authority, and a series of domestic turmoils, kept poets and minstrels out of sight. Another school arose. The artisans formed corporations or societies, and cultivated poetry. Poetical meetings of shoemakers, tailors, weavers, &c. were held in all the principal towns of Germany. Their members were called *meistersänger*. *Regenbogen* was one of the first of this class. *Hadloub* was celebrated, but is generally placed among a superior rank. *Trymberg* was a sententious poet. *Frankenstein* left a manuscript under the title of "The Crucified." *Hornek* wrote a chronicle in rhyme. *Meissen*, called also *Frauenlob* (or Praiser of Ladies), formed one of the artisan schools at Frankfort. *Ammenhäusen*, a monk, wrote a poem on the game of Chess. *München* continued a translation of the New Testament, in verse, begun by *Von Ems*. *Reinhard* of Westerberg wrote several pieces in the celebrated national collection called "The Chronicle of Limbourg."

Fleck put into German verse the story of "Rose and Whiteflower," from the French of Orbent. *Muglin* wrote canticles; also *Quinfurt* and *Suchenwirth*; the latter wrote also historical poems. *Heinrich*, called also *Teichner* (or the Ditcher), was celebrated for his sententious poesies. The prose writers of this period are not numerous. *Reidesel* wrote a "Chronicle of Hesse." *Behaim* made a translation of the Bible. *Magenburg* translated "The Book of Nature," from the Latin of Cantinpré. *Tauler* was the most remarkable prosaist of his age. His sermons, preached at Strasburg and Cologne, made an extraordinary impression. *Herfort* wrote "A History of the World," in Latin. Professor *Frankenstein* left various works in the same tongue.

The poets of the fifteenth century were few in number, and but slightly distinguished for talent. *Bucheler* wrote an epic poem, entitled "The Adventures of a Royal Daughter of France." *Neuenstadt* wrote "The Marvelous History of Apollonius of Tyrlande." *Windler* wrote "The Book of Virtue." *Rothe* left a "Chronicle of Thuringia." *Wolkenstein* composed canticles. *Rosenplüt*, of Nurnberg, was a licentious writer of comic pieces, called Carnival Farces. *Folz*, a barber of the same place, was another rhymester of similar taste. *Gaspar von der Roen* is believed to be the collector of "The Book of Heroes." *Weber*, of Fribourg, is the most celebrated Swiss poet at the time of the wars of the independence. *Schernberg*, a monk, is considered the author of the satirical drama of "Pope Joan." Among the prose writers of this century, we find *Tillman*, who was author of the celebrated "Chronicle of the Lords of Limbourg," which was continued by *Genslien*. *Turinger* wrote the "Chronicle of Alsace." *Windek* wrote "The History of the Emperor Sigismond." *Andreas*, a priest of Ratisbon, wrote a "Chronicle from the Time of Jesus Christ to 1422." *Nydhart* translated "The Eunuch" of Terence. *Furtner* wrote the romance of "The Round Table of St. Graal." *Ringolfinge* translated the romance of "Malusine" from the French. *Steinhævel* was author of "A Chronicle of the World." *Bremgarten* was one of the most remarkable translators of this age. *Lirar* chronicled his times. *Schilling* collected the poems of *Weber*, before mentioned. *Reichenthaller* wrote a "History of the

Council of Constance." *Albrecht von Eye* was another celebrated translator. Under his pen we observe a marked progress of the language. *Hagen* wrote one of those droll tales, which were so generally liked in this and the following century. His "Book of Fools" was one of the same class as the "Eulenspiegel," or Owl-mirror, the curious and witty expressions of which still excite amusement, and which is an anonymous work of this period. *Botha* wrote "Chronicles of the Saxons." *Stein* translated "The Chevalier of Turn," from the French.

The invention of printing belongs to the fifteenth century. The Germans attribute it to their countryman *Guttenberg*, while the Dutch claim the honor for *Coster*. As printing became known, it produced a new era; learning and science became of much easier acquirement, and the rapid progress of letters proclaimed the value of the invention. The establishment of universities at Prague, Vienna, Heidelberg, Cologne, and Leipzig, about this time, was another great step in furtherance of the mental progress of Germany. There was yet, however, another century to pass before the energies of the German mind became known to Europe.

At the commencement of the sixteenth century, we must notice several of those satirical works which excited attention in their day, and are a peculiar feature of the times. *Sebastian Brandt* wrote a poem, entitled "The Ship of Fools." *Baumann* put into more modern German the satire of "Reineke the Fox." *Greff* wrote "The New Ass of Balaam." *Murner* wrote "The Conspiracy of Fools." To this period belong, also, most of those tales which are now more remarkable, as forming the basis of the German taste for the wonderful, than for their own merit. These "Volksbücher" have one peculiar characteristic: there is an extraordinary simplicity in their style, and their language is of the fine old "wonder-teeming" words, which so delight the Germans. *Pfinzing*, secretary of the Emperor Maximilian I., wrote a singular poem, entitled "Twerdanck," and was crowned in honor of his talents. *Hans Sachs* was the last of the Meistersingers. He was a shoemaker of Nuremberg, and is one of the most remarkable and most prolific of these manufacturing poets. He is said to have written no less than six thousand pieces of verse, as tragedies, comedies, histories, and carnival

farces. *Ayer* introduced the opera, and was an abundant writer of comedies. Among the prose writers of the sixteenth century, *Celtes* is noticed as one of the founders of the first learned societies of the Rhine and the Danube. *Geiler von Keiserberg* was a powerful writer of religious discourses. *Bebel* was the preceptor of *Melanchthon*, and a Latin author. The celebrated painter *Albrecht Durer*, left a work on "The Art of Fortifications," and one on "The Proportions of the Human Form." *Count Nuenar* wrote on the "History of Ancient Germany." *Turnmayr* wrote "Chronicles of Bavaria." *Kantzow* wrote "Chronicles of Pomerania." *Sebastian Frank* was an industrious writer of historical "Chronicles." *Conrad Gessner* was a celebrated naturalist of Zurich. He wrote "The History of Animals, of rare Plants, and of all kinds of Fossils." *Tschudi* is esteemed as a chronicler of Switzerland. *Camerarius* wrote elementary works on theology and history. *Fischart* is the last example of the *naïf* style of the sixteenth century. His works have generally a comic character, and are chiefly as follows: "Consolation for the Gouty Man," "Matrimonial Discipline," "Garagantua," after Rabelais. *Michel Neander* founded the *School of Ilfeld*.

An interregnum of twenty-three years followed the reign of *Conrad IV*. Italy and Germany completed their revolution. With the succession of the House of Habsburg, chivalry began to decay, as well as that poesy which belonged to it.

During the time that literature awoke in Italy beneath the care of *Lorenzo de Medici* and *Leo X*., Germany was agitated to its inmost centre by religious dissensions. Contentions and argument penetrated to the fireside of the lowliest cottage; and from the prince to the peasant religion alone occupied the mental power of this vast empire. *Luther* attracted the attention of all Europe. His style, vigorous and full of eloquence, proved that the German tongue was in no way behind others in strength of expression. His translation of the Bible is one of the finest specimens of the old classical German. *Luther*, *Musculus*, and *Arndt* composed some fine poetry as hymns and sacred odes. *Melanchthon* was more gentle in his eloquence, and gained many advocates for church reform, in conjunction with *Reuchlin* and *Hutten*; thus theological literature

burst spontaneously into a prominent position in Germany. *Agrippa*, *Zwinglius*, *Glareanus*, *Xylander*, *Bugenhausen*, *Taubman*, *Buxtorf*, *Agricola* were all theologians of repute.

Imagination, that faculty of the mind for which the Germans have always been singularly remarkable, was overpowered in the strenuous battle for truth; and for a considerable time the glories of the sacred writings occupied the only taste for literature, which could be spared from the momentary struggle, to establish their principles in pristine purity.

The reign of Charles V. of Germany, although as brilliant as that of any other prince in feats of arms, has left no traces of improvement in the literature of his country. The monarch himself was openly opposed to the Protestant princes of Germany, though it is believed he privately favored their opinions: but his kingdom was at any rate occupied by military employments from this cause, as well as from the ambitious views of its sovereign.

When Protestantism had settled into principle, its effect established, and its cause somewhat forgot, a *metaphysical philosophy* began to occupy the mental energies of the Germans; and the publications relative to it were multiplied almost to the same degree as political tracts in the most factious period of a popular government. *System* succeeded *system* with the rapidity of fashions in dress. The reverence of classical literature by those who spent their whole youth in its study alone, the consequent familiarity with the language of those philosophers of Greece and Rome whose works had formed their taste, and, above all, the easy access to scholastic education, from the multiplicity of colleges and monasteries, are evident reasons for these sedate pursuits, at once natural and pleasing to the Germans. The first German grammar appeared about 1525. Poetry was not, however, forgotten. *Paul Schede*, under the classical name of *Melissus*, wrote elegies and other poems, and was crowned at Vienna when only twenty-two years old. *Peter Denais* wrote various minor poems. *Rollenhagen* translated with talent Homer's "Battle of the Frogs and Mice." A long period of lethargy followed the Reformation; the empire, reduced to the shadow of an august name, seemed hastening to its dissolution.

The mystic writer *Boëhme* appeared near the close of the six-

teenth century; and the adoration he has received from the Romantic School in Germany, deserves to be remarked. His name was the *Shibboleth* of the age. He left a crowd of theosophic writings, and being in the German tongue instead of the Latin (which was used up to this period in Germany) they were widely circulated. The chief of them was "*Aurora*." The first Quakers took much of their system from him. *Boëhme* was a shoemaker of Goerlitz. *Kepler* and *Helmont* were natural philosophers of this period.

At the opening of the seventeenth century, religious and political quarrels pervaded the country, and the evangelical orthodoxy was not more favorable to literature than the dominion of the Jesuits in the Roman Catholic states. The war of thirty years tore in pieces the great body of Germany, and disunited its parts so completely that they have never been reunited. At length, in a country where the German language is not even indigenous, poetry awoke. A Silesian, *Martin Opitz*, deserves the name of father of the German poetry; he eclipsed *Meckerlin* and *Spee*. *Zinkgraff*, *Moscherosch*, and *Olearius* were cotemporary poets; and *Paul Gerhard* wrote "*Lyrics for the Church and House*." A little later, came *Hoffmannswaldau* and *Lohenstein*, poets of the Italian school. *Flemming* was remarkable for his lyrics; *Logau* for his epigrams; *Gryph* regenerated the theatre. *Belinkhaus* wrote moral dramas and satires. *Rinkhart* wrote the drama of "*The Christian Knight of Eisleben*." *Weckerling* is quoted for his purity of the German tongue. He wrote pastorals, odes, &c. *Andrea* was a critic of this age. *Clai* was one of the enthusiasts of the period. He wrote "*The Combat of the Angels with the Dragons*." He was a man of extraordinary adventures, and was crowned as poet. *Schoch* wrote a comedy, entitled "*The Student's Life*." *Werder* imitated Ariosto in heavy Alexandrian verses. *Dach* was a popular lyric poet. *Scheffer*, surnamed *Angelus*, wrote poems entitled "*The Pleasures of the Soul*," "*Psyche afflicted*," and others. *Neumark* wrote "*The Garden of Pleasure*," and other poems. *Zesen* wrote "*The Torments of Love*," and other poems of the same kind. All these were of the weak school of Marini, and are but little valued, save as examples of the taste of the age. Among the prose writers of the seventeenth century, we must mention *Albertinus*, author of

"The Kingdom of Lucifer;" *Arnd*, the author of a valuable work, entitled "True Christianity;" *Stettler*, who wrote "Annals of Helvetia." *Harsdörfer* was an imitator of the affected writers of Spain and Portugal. He wrote "Game of Conversation for Ladies," and other prose works in the same style. *Schruppius* was a critic of morals. *Griffensohn* was another satirist of the manners of the day. *Bucholz*, a romance writer of bad taste, belonged to his age. *Birken* was considered a good dramatic writer at that time. *Daniel Major* was distinguished as a naturalist. *Puffendorf's* great work on jurisprudence may be given as closing the seventeenth century.

In commencing the eighteenth century, we may observe that theological despotism was beginning to calm. *Spener* preached a more gentle religion, and founded the Pietist sect. *Frederick the Great* of Prussia does not deserve to be placed among the German writers, for he neglected German intellect, and adopted the language of France. We have twenty-one volumes from his pen, consisting of history, philosophy, poems, and letters. At length *Haller*, a native of German Switzerland, endeavored to show that the English literature better suited the taste of the Germans than the French. The learned *Gottsched* combated this opinion, and defended the classical models of France. The accomplished *Bodmer* agreed with *Haller*; and thus arose that long series of discussions, which formed the schools called *classic* and *romantic*, in German literature. "Die Alpen" is *Haller's* most celebrated production. To *Bodmer* the Germans are indebted for their general introduction to English literature. He translated the "Paradise Lost," wrote an epic poem called "Noah," "The Helvetic Library," "Fables of the Times of the Minnesingers," "Principles of the German Tongue," and various other works. *Bodmer* had a feeling of the advent of a better day for his country, and is more honored as the source of excellence in others, than for that which belonged to himself. As partial followers of *Gottsched*, a body of clever writers published a periodical magazine: *Rabner* undertook the prose satire of the work—his "Satires" have been published separately; *Zaccharie* gave heroics and satires; *Gellert* was a fabulist; *Kästner* wrote criticism and songs; *Adolph Schlegel* wrote odes, and *Elias Schlegel* advocated the drama: this last author is noticed as being the only dramatic

writer of this new birth of German literature. *Gleim* was esteemed for his excellent fables, and was honored by the whole country with the title of *Father*; his popularity was shared by *Peter Uz*, the clever writer of many good songs and odes. *Kleist* deserves notice among those poets who ameliorated the language of Germany, and elevated her poetry. His best poem is "On Spring." *Gunther* was distinguished for his poetical satires and epistles. *König* was remarkable for the facility and natural style of his poems. *Kruger* was popular as a comic poet, and wrote dramas. *Mylius* imitated the dramatic writings of other countries. *Braue* wrote the tragedy of "Brutus" in iambic verses. *Schiebeler* was a writer of burlesque poems. *Hartmann* was a lyric poet of repute; but was excelled by *Hölty*, whose ballads are yet esteemed. *Goetz*, *Lange*, *Schmidt* of *Lüneberg*, *Blum*, *Gemmingen*, *Ebert*, *Gallish*, *Mastallier*, *Schatz*, and *Zaupser* were all aspirants to public admiration as authors of minor poems, many of which are penned with talent and grace. *Count Stolberg* wrote the drama of "Belshazzar," and some clever translations from the Greek of Theocritus; he also translated Sophocles. His brother *Leopold* wrote the drama of "Theseus und der Säuling," a dramatic fiction on the infancy of Homer; with several minor poems of merit. *Breitingen* wrote "A Treatise on Poetry and Painting," and showed great learning in antique art. *Klopstock* held the first rank in what was termed the English school, and *Wieland* in the French; but *Klopstock* opened a new path for his countrymen, while *Wieland* was at once the first and last of his, in the eighteenth century. *Klopstock*, in imitating the English poets Milton and Young, touched in his countrymen that taste for sacred things which is so peculiar to them. At the age of twenty-three, he had published the first three books of "The Messiah," and the sensation which he produced was prodigious. Though gifted with an extraordinary degree of sensibility and imagination, they were united to a most elevated feeling of religion, and never misled him. His wife, Meta Klopstock, is known to us through her own beautiful letters to our novelist Richardson.

Before the time of *Klopstock*, the Christian world was in possession of two remarkable poems; one from the pen of Dante, who drew his materials from the Fathers of the Church; and one from

Milton, who used the Old Testament as the foundation of his epic. *Klopstock* took the New Testament for his, and he has drawn from the divine simplicity of the Gospel a poetic charm which in no way spoils its purity. *Wieland* has been styled the Voltaire of Germany; and there is much of the grace and facility of the Frenchman in his writings. He was honored by the principal academies of Europe, and Napoleon sent him the Cross of Honor. In his poetry, he resembles Ariosto, but is infinitely more informed than Voltaire, and more connected than Ariosto; though his philosophical romance, entitled "The Dangers of Enthusiasm," has contrasts of gravity and gayety which are too abrupt. His poem of "Oberon" is more justly celebrated; it is eminently graceful, interesting, and moral. At the same time appeared *Ramler*, a writer of good odes, *Winkelmann* in the arts, *Lessing* in criticism, and *Goethe* in general literature; thus forming a decided German school. *Gessner*, a Swiss poet, is almost liked more in France than Germany; but his "Idyls," and "Death of Abel," find admirers in every country. *Zimmermann*, another Swiss, has been much admired as the author of an "Essay on Solitude;" he also wrote a poem "On the Earthquake at Lisbon, in 1755," and several philological works. *Lichtenberg's* witty commentary on the paintings of Hogarth are of this period. It was now that the national literature was rapidly gaining the ascendancy. It is true, the great philosopher *Leibnitz* had given immense value to the Latin tongue, by using it generally, and that he was followed by *Wolf*; but others had succeeded in having the native language taught, and used as a conveyance of all the other studies in colleges. *Wolf* originated the idea that the "Iliad" was not from one author, but a collection of poems, afterwards made up into one. *Wolf* and *Heyne* were brilliant antagonists, and enthusiastic lovers of classic lore. *Lessing* was considered as superior to all the German classical writers of this century, and exerted himself very successfully to combat the taste of imitating an indifferent Greek style, and in opposing the superstitions of religion. His writings gave a new impulse, and his countrymen began to read Shakspeare, and dared to call themselves Germans in Germany; and, in short, established the rights of originality in lieu of the yoke of French correction. The finest productions of *Lessing* are considered to be the dramas

of "Minna von Barnhelm," "Emilia Galotti," and "Nathan der Weise." His plays are much valued by the critic Schlegel, and he is generally admired by the French. *Lessing* befriended *Mendelsohn*, and they were co-laborers in "The German Library," the first review known in Germany, and conducted by *Nicolai*, who wrote a tale in imitation of the "Vicar of Wakefield," called "Sebaldus Nothanker." *Mendelsohn* is looked upon as a profound philosopher; his chief work is entitled "Phædon." *Mosheim* had long been regarded as the Fenelon of Germany. *Thomasius* had distinguished himself for his law learning; and founded the first professorship of that science. *Fabricius* had gained celebrity as a learned bibliographer. *Crusius*, and the two brothers *Baumgarten*, were philosophers of the same period. In the mean time, *Michaelis* enriched his country with his learned "Introduction to the New Testament," and "Commentaries on the Laws of Moses." *Eichorn* is remarkable for his works on Scriptural Antiquities, Classical and Oriental subjects, and Philosophical criticism. *Salzer* and *Abbt* were also learned inquirers of this time. *Lichtwer*, as a fabulist; *Gerstenberg*, as a lyric and dramatic writer; *Gotter*, as a writer of elegies, songs, and comedies; *Musæus*, as a satirist; with the romance writers, *Jung*, *Lafontaine*, *Meissner*, *Krugge*, *Munchausen*, *Jacobs*, and *Madame Naubert*; and the antiquarians *Winkelman* and *Bœttiger*: all gave lustre to the end of the eighteenth and beginning of the nineteenth centuries. *Mæser* wrote "Essays," and "Political Tales;" also the "History of Osnabruch." *Sturz* has elegantly written the "Life of Count Bernsdorff." *Adelung* and *Campe* wrote grammar as philosophers. In the latter half of the eighteenth century; political freedom was unknown in Germany; but the men of letters had opened the minds of the people, and liberty of opinion spread rapidly among them. *Lessing*, *Herder*, *Wieland*, *Lavater*, *Jung*, had all contributed to this awakening of noble sentiments; but when *Goethe* appeared, the real revolution and reformation of German letters ensued.

Goethe might stand as the representative of the entire body of German literature; not that he is the best writer in every style, but that his talents comprised all that is peculiar to German intellect. The first effort of his pen was a drama, composed about the year

1767. "Goetz von Berlichingen" was also one of his earliest productions, and in it he gives full scope to his sentiments of political freedom. "Clavigo," a tragedy, soon followed: it is valued for the truth of coloring in the domestic scenes of humble life. *Goethe's* novel of "Werther" next appeared, founded on some events in real life which had deeply impressed the author.

His predilection for theatrical amusements induced him to write two operas, "Erwin and Elmire," and "Claudine von Villa Belta;" and being placed in a high position at the court of Saxe Weimar, he was able by his talents and patronage to establish a decided German stage. Here this poet's beautiful dramatic compositions rapidly succeeded each other. "Iphigenie auf Tauris," "Torquato Tasso," "Count Egmont," have all won immortal honors for *Goethe*. His most remarkable poem, however, is the drama of "Faust;" which is so singular, though in parts so wonderfully fraught with genius, that critics have agreed to leave it uncriticised, no two minds being able to regard it in the same light. The versatile poet next tried his strength in an epic, and produced "Hermann and Dorothea;" he also wrote two comedies, namely, "Der Grosscöpta," and "Bürgergeneral." *Goethe's* minor poems are so many masterpieces, which have been largely imitated by his admiring countrymen. In prose composition he was equally great in point of style; his "Wilhelm Meister," and "Die Wahlverwandschaften," are well-known romances; then we have "Das Leben Benvenuto Cellinis," *Goethe's* "Thoughts on Italy," his "Farbenlehre," and "Letters," all of which attest his varied talents. It has been said of *Goethe*, that whoever understands beauty, simplicity, symmetry, grace, ease, and cheerfulness can alone appreciate his genius. But, although looked upon as one of the most highly gifted of men, *Goethe's* position as an author is one which creates warm argument. No writer has met with greater fanatical admiration, or more unqualified reprobation. *Goethe's* presence, aided by the intelligent Duke and Duchess of Weimar, rendered that city the resort of all the learned and the tasteful. It has been called the Athens of Germany; and Ettersberg, Wilhelmstal, and Ilmenau are to the Germans what the Portico, the Academic groves, and the banks of the Ilyssus were to the Greeks. At Weimar, the plays of Terence used to be acted in

Latin, and exceedingly enjoyed; but there must be a really classical society for such an enjoyment, such as then existed in this charming city; where not only such men as *Goethe* and *Schiller* lived, but where *Wieland*, the two *Schlegels*, *Herder*, *Einsiedel*, *Madame Wolzogen*, *Amelia Imhoff*, and the clever actor and dramatic writer *Iffland*, all distinguished in literature, shed lustre over this retreat of the German muse.

While *Goethe* resided in his civil capacity at Weimar, *Schiller* was attached to the university of Jena; and when the latter began to publish his periodical paper, called "The Hours," *Goethe* was delighted to join him in correcting the false principles in philosophy, taste, and morals, which at that time (1794) defaced much of the literature of Germany, in common with that of the greater part of Europe. This correspondence, once begun, was never to close but with the life of one of them; and their letters are well worth an attentive perusal. *Schiller* is considered, by his countrymen in general, as a greater poet than *Goethe*.

Schiller, unlike the fortunate *Goethe*, was destined to struggle with life's difficulties. It was in penury and obscurity that he wrote the plays of "The Robbers," "Fiesco," "Cabal and Intrigue." At last, he accepted the office of poet to the theatre at Mannheim, where he was happy because he was free, and surrounded with friends who loved and honored him. In the maturity of his age, his writings were distinguished for that sublime purity which ever springs from exalted thoughts. The beautiful tragedies of "Don Carlos," "Marie Stuart," "William Tell," and "Joan of Arc" rapidly succeeded each other. Then followed his fine dramatic poem, entitled "Wallenstein;" and his "History of the Thirty Years' War," and "History of the Revolution of the Low Countries." The noble principles of *Schiller's* heroes, their enthusiastic love of their country, combined with those glorious aspirations for liberty which vibrate through every nerve of the reader, and the richly poetic descriptions of landscape beauties, render this poet one of the most pleasing in the world. *Lavater*, the well-known physiognomist, was, at this time, a most zealous minister, and was unwearied in behalf of practical Christianity. His intense earnestness, when preaching, was a most impressive picture. He

was a prolific author. In another part of the country, *Schroeck* was forming his voluminous "History of the Christian Church, and its continuation since the Reformation;" a colossal work, which he left unfinished. *Werner* was a dramatic poet of no little merit; his pieces are, however, only beautiful when we look in them for songs, odes, religious and philosophical thoughts; but with these to distinguish them, they cannot be represented. One of them is entitled "Luther;" and one would imagine the author thought only of propagating a certain religious mysticism, rather than to present a theatrical amusement. "Attila" is another, which we may designate as a sublime and powerful conception. *Werner* wrote also some tales of peculiar interest; as, "The Sons of the Valley," and "The Cross on the Shores of the Baltic." *Goethe* used to say of *Werner's* bent of mind, that it was a perverse religiosity. *Kotzebue* was a comic dramatic poet, without whom the Germans could boast of little of worth in comedy. It is not in the spirit of the nation. Cunning and hypocrisy, with the meaner sins of domestic life, give the worthy Germans too much pain to create their laughter; they are susceptible of comedy only in exaggerated foibles or ludicrous peccadillos. *Kotzebue* was poet to the theatre of Vienna; his dramas had immense success; but he was singularly deficient in the sentiment of patriotism, and accepted situations of an ignoble character under the Russian government, in which he bestowed so little respect for the feelings of his countrymen, that, for fame and money, it was said, he would have sold his pen to the Devil. He was assassinated by a young enthusiast, named Sand, who believed fervently that he was ridding Germany of a monster. *Kotzebue* was a very prolific writer, and succeeded in various styles; he edited the "Literary Week," a journal at Manheim, and wrote largely for it. His dramas are published in several volumes, and many of them are known in translations, throughout Europe. He wrote "Recollections of Paris," and "Recollections of Naples;" also a "History of Prussia," and conducted another journal, called "The Free Speaker." *Bürger* holds distinguished rank as a poet, and was cotemporary with *Goethe* and *Schiller*. His love of the marvelous renders him a general favorite; and he, above all others, has ably used the vein of superstition which so deeply touches the

heart. His poems of "Lenora" and "The Wild Huntsman" are universally known and admired.

The two brothers *Schlegel* are both renowned. *William Schlegel*, so well known for his critical judgment, has not, in his poetry, permitted himself to deviate in the slightest degree from the established rules of taste. His "Elegies" are written with a finely sustained delicacy and great classical beauty; he has ably translated Shakspeare, and, being a man of extraordinary attainments, may be said to have reveled in the luxuries of literature beyond all modern authors. His correctness of judgment is said to rival the united powers of Pope, Johnson, and Parr. *William Schlegel's* work on "Dramatic Literature" is extensively known and valued. He was a critic, philologist, poet, philosopher, and man of the world; full of talent, and also full of modesty. *William Schlegel* is immortalized by Madame de Staël as the Prince Castel Forte, the faithful, humble, unambitious friend of Corinne. *Tieck* is the literary colossus of Dresden. He is an original poet, and a powerful writer. His knowledge of English literature was extensive and profound; and he devoted several years to the translation and illustration of Shakspeare, in conjunction with *William Schlegel*. It is to be hoped that some translator will do *Tieck* an equal justice; for he is but slightly known to our reading world.

Frederick Schlegel, in his knowledge of languages, equaled Sir William Jones. He occupied himself chiefly in philosophy; one of his best works is entitled "The Philosophy of History." His talents and information were of the first class. The two *Schlegels*, *Tieck*, *Novalis*, and *Wackenroder* united their intellectual powers in a publication called "The Musenalmanach," which filled all Germany with delight and discussion. But we must look back at some of the prose writers of the eighteenth century, not yet named. *Sulzer* was a natural philosopher of Switzerland. He wrote "Considerations on the Works of Nature." *Iselin* was a celebrated philanthropist. His chief works are "The Patriot," "Dreams of a Friend of Humanity," and others on the same subject. *Moser* was a writer of prodigious fecundity; his works amount to some hundreds of volumes, and are chiefly on Law. *Hamann* was called the Magi of the North, and wrote on moral philosophy. *Basedow*

is celebrated for his works on religion and education. *J. Bode* translated Montaigne and Sterne. *Christopher Bode* was a learned orientalist. *Schlosser* wrote on philosophical and political subjects, and is greatly esteemed.

The Germans have taken particular delight in examining the mysteries of the creation, the formation of ideas in the human mind, and the exercise of our faculties. The venerable *Kant*, living in the most secluded manner, found no greater happiness than in employing his intellect on those subjects that belong to the nobler portion of our being. It is not possible to find an example among the ancients, where the principles professed were more rigidly or more constantly acted upon than with the German philosopher *Kant*. For some time, his work, entitled "A Criticism of Pure Reason," or, in other words, an examination of our primitive faculties, was little known; but, when the store of ideas it contains was discovered, the sensation produced in Germany was such that the literary and philosophic in every branch were powerfully influenced throughout the empire. At the time the work appeared, there existed but two great modern systems of observation on the human understanding: one, that of our philosopher, Locke, which attributes our ideas to our sensations; the other that of Des Cartes and Leibnitz, which endeavors to prove the soul a free agent. *Kant* sought to trace the limits of the two empires of *sense* and of *soul*,—of *exterior* nature, and *interior* nature; and the ability with which he has done this will not be easily equaled. Succeeding philosophers, while they admired, yet found fault with *Kant*; and in this, as in all human science, a new and ever-varying train of reasoning may follow to perpetuity. *Jacobi*, *Fichte*, and *Schelling* presented fresh ideas to their countrymen; and many of these ideas are of the most ennobling nature. *Schelling* is especially to be noticed; his sublime "Treatise on Natural Philosophy," and his "Philosophy of Nature," having placed him in the first rank of the writers of Germany. *Jacobi* is to be admired for his mild and lofty wisdom; the devoteness, the benignity, and the calm grandeur of his philosophical views. *Fichte* wrote "On the Destination of Man;" "The Internal Self;" and on "The Nature of the Scholar, and its Manifestations." *Hegel* was a brother philosopher of the same age, whose

system was only the historical sequel of anterior schemes, and is conveyed in very learned and abstruse language. *Henry Schubert* wrote "The History of the Soul," and other works tending towards his favorite research after the absolute. *Frederick Schlegel* then imported the singular and frequently beautiful ideas of the Eastern nations; awakening those fancies of a race of Pre-Adamites which have again in their succession found both acquiescers and disbelievers. Thus, it is natural for the unthinking to ask—Of what use, then, is all this? Of what use is the grace presented by the sculptor, or the magic power of the painter? Of what use is all that is only beautiful? It speaks to the soul, it whispers of that heaven from which we are exiled, and awakens the desire to regain it. Thus it is that philosophy (the beauty of thought) proves the dignity of man; for he can occupy himself with the invisible and the eternal, although his grosser nature for awhile separates him from them. *Hippel* conveyed his philosophy in humorous tales, as in the "Lebensläufe," in the same manner as *F. H. Jacobi*. *Fries* and *Bouterwek* were philosophers, amalgamating and smoothing the opinions of *Kant* and *Jacobi*. From *Fries* we have the novel of "Julius and Evagoras;" and from *Bouterwek*, "Die Religion der Vernunft." *Ancillon's* "Über wahre Grösse," *Tennemann's* "Philosophy," *Solger's* "Esthetik," belong to this class of writings. The regular historians of Germany are generally writers of great merit, and their works are fully appreciated. *Schlözer's* "General History of the North," and "History of Lithuania," are copious and good. *Schmidt* wrote eleven volumes of "The History of the Germans," which has been continued by *Dresch*, and is a standard work. *Schlosser* is a later writer; his "History of the Iconoclast Emperors" ranks high; but *Schiller's* "Revolutions of the Low Countries" is one of the finest works in the language, and awakens both pleasure and interest by the noble sentiments of liberty and toleration which embellish it. *John Müller* is diffusely eloquent. He was a native of Switzerland, and his annals of that country do honor to his mind and feelings; his account of the Rutli conspiracy excites the liveliest interest. *Otfried Müller* was a native of Silesia. His "History of the Dorians," and other works, are well known in England. The excellent *Herder* has left a good work, en-

titled "The Philosophy of History;" and which is, perhaps, of all German productions, one of the most pleasingly written. The chapters on Persepolis and Babylon, on the Hebrews and the Egyptians, are truly delightful. Amidst a vast variety of writings from the pen of *Herder*, we must signalize his poem of "The Cid," which is especially admired by the Spaniards. I feel compelled to place the great historian *Niebuhr* among the German literati; for, although born in Copenhagen, he was brought up from an infant in Germany, and wrote in her tongue. At Berlin, he wrote "Memoirs on the Roman Colonies," and paved the way for a system of agricultural colonization. His profound views contributed greatly to the establishment of the University of Berlin, where he gave lectures on Roman history. This he afterwards put into the form of a regular work, entitled "The History of Rome;" and what he has completed is of the first class of excellence. *Zschokke* has written "A History of the Princes and People of Bavaria," and dramas and tales, besides moral philosophy. We have also "A History of the English Revolution," from *Dahlmann*. *Duller's* "Maria Theresa and her Times;" *Becker's* "Roman Scenes of the Times of Augustus," &c.; *Ritter's* "History of Philosophy;" *Gervinus's* "History of German Literature;" *Beckman's* "History of Inventions;" *Becker's* "Weltgeschichte," and "Historical Tales;" *Rotteck's* "Die Allgemeine Weltgeschichte;" *Ranke's* "History of the Popes," and "History of the Reformation," both works ably translated into English by *Mrs. Austin*; *Heeren's* well-known historical productions, and the historical works of *Arndt*, *Leo*, *Raumer*, and *Gœrres*, all of which have decided merit.

Schubart was a man of wild and ardent enthusiasm; his best poem is called "Der ewige Jude." *Blumauer* travestied the *Æneid*. *Matthison* was a writer of pensive verses; his best poem is "Elysium." *Seewis* had the same tone of composition. *Hebel's* best piece is "Die Weise," a pastoral. *Buerde* is distinguished for his piety and harmony; he translated the "Paradise Lost." *Conz* translated *Æschylus*, and wrote "Gesanges Macht." *Halen* is more valued in his biographical works, "The Life of Count Munich" and "Peter the Great," than in his poems. *Pfeffel* is known as the author of some good fables in verse and tales, and some feeble

dramatic productions. *Kind* has great fancy and scenic effect in his poems; "*Der Freischütz*," as a drama, is from his pen, and some agreeable minor pieces, as "*Der Stieglitz*" and the legend "*Der Grosse Christoph*." *Eberhard* is the clever writer of "*Hannchen und die Küchlein*." *Schulze* is highly graceful and ideal; "*Cæcilie*" is his chief poem. *Count Platen* has been highly distinguished as a poet; his "*Gazeln*" are beautiful examples of grace; his comedies have much merit, and he was a satirist of considerable talent. *Pyrker's* best poem is "*Rodolph von Habsburgh*." *Zedlitz* is renowned for his "*Todtenkränze*," as a poem, and for several dramas on the Spanish model. *Theodore Körner*, *Maurice Arndt*, and *Schenkendorf* are distinguished as the patriotic trinity of poets; their war-songs are full of fire and energy.

We have yet to name a class of lyric poets, styled "The Suabian School." Of these, *Uhland* holds the first rank; his "*Populär Songs*," and patriotic drama of "*Ernst von Schwaben*," are especially noticed. *Kerner* is highly imaginative, and more spiritualized than *Uhland*. *Schwabbe* is clever in describing scenery, and is an ardent imitator of *Uhland*. *Rueckert* has great command of language: his "*Bausteine*" are charming poems. *Lenan's* poem of "*Savonarola*" has great beauties. *Anastasius Grün* has imitated the *Nibelungenlied*, in narrating the deeds of the Emperor Maximilian I. *Gaudy* is a beautiful versifier, smooth and flowing, and possessing much grace of expression; he is a general favorite in his original pieces, and has well translated several of Beranger's. *Freiligrath* has been greatly and deservedly admired by his countrymen for his ingenious and very original compositions; his versification is musical, and he has given variety to his poems by the introduction of the marvelous scenes of other countries, and the wild beauties of nature in other climes. "*The Traveler's Vision*" and "*The Emigrants*" are cited among his best poems. *Hoffman von Fallersleben* is clever in humorous political songs. *Becke* is an enthusiastic lyricist, who adopts the questions of the day for the subjects of his muse. *Kopitsch* has great originality in the forms of his verse. *Simrock* has written many beautiful ballads. *Pfizer* is a follower of *Uhland*. *Wesenberg* and *Knappe* are poets of great sweetness on religious subjects.

To this list must be added the writers distinguished as "Young Germany;" who rendered themselves obnoxious to all well-thinking people by the extravagance of their opinions. *Gutzkow*, *Laube*, *Heine*, *Mundt*, and *Wienburg* were the chief. *Heine's* tragedies are of very indifferent repute, although possessing occasional beauties; but his prose works are full of grace and spirit. *Gutzkow's* "Blasedow" is written in imitation of *Richter*; *Laube's* work on German literature is esteemed; *Mundt* is valued for his criticisms; *Wienburg* was less influenced by the refined sensualism and elegant lyrics of *Heine* than *Laube*; *Wienburg's* "Holland in 1831 and 1832," and his "Account of Heligoland," are esteemed. *Eichendorff* and *F. Mueller* are poets of the Romantic Ideal School.

The philosophic humorists are a class of writers almost peculiar to Germany. *Langbein* has written witty and amusing stories, and several good ballads. *Thiimmel's* "Wilhelmine" is full of drollery, and is of classical reputation in its line. *Novalis* is one of the purest ideal writers; his "Heinrich von Ofterdingen" is a novel full of lofty and sublime reflections. But *Jean Paul Richter* is the most remarkable writer of this class. His works, in sixty volumes, are, however, no less multifarious than extensive; embracing subjects of all kinds, from the highest problems of philosophy, and the most passionate poetic delineations, to "Golden Rules for the Weather Prophet," and "Instructions in the Art of Falling Asleep." His chief productions, however, are a species of novels, of which "Titan" and "Hesperus" are the largest and the best; but the term novelist, as we understand it, would ill describe so vast and discursive a genius; for, with all his grotesque tumultuous pleasantries, *Richter* is a man of truly earnest, nay, high and solemn character; and seldom writes without a meaning far beyond the sphere of common romances. His beloved topic was the immortality of the soul; and he died while engaged in enlarging and remodeling a work on this subject. The unfinished manuscript was borne upon his coffin to the burial vault; and *Klopstock's* hymn, "Thou shalt raise my Soul," can seldom have been sung with more appropriate application than over the grave of *Richter*. There is, however, in his writings that which dies not; that beauty and earnestness of soul, that spirit of humanity, of love, of mild wisdom and

humor, over which the vicissitudes of mode have no sway; this is that excellency which alone confers immortality on writings.

Theodore Hoffmann's fantastic genius is known throughout Europe; his "Tales" are the delight of readers of all ages, as being full of pleasant humor and deep meaning. *Benzel* is highly diverting; "*Das goldne Kalb*" is one of his best efforts. *Saphir*, *Glabrenner*, *Mises*, and *Lax* are writers in the same style. The tales of *Lewis Tieck* are of a different cast; his style is distinguished as peculiarly characteristic of his country, and his writings bear the impression of the Middle Ages. Some of his best stories are "Phantastus," "Liebeszauber," "Die Gemälde," "Der Gelehrte." His genius is discursive and his mind highly polished, so that he has tried his powers in a variety of other forms of composition, and is one of the most distinguished of German living authors. *Lewis von Arnim* had the true spirit of the Romantic School; in other words, he placed the soul as the chief source of intellect, and addressed himself to all the nobler ideas and sentiments of man. His "Gräfin Dolores" and "Isabelle von Ægypten" are considered the best of his novels. *Chamisso's* "Peter Schlemil" may be placed among the humorist productions; his lyric productions are original and often masterly. *Tieck*, *Fouqué*, and *Arnim* have also considerable reputation as poets. *Lewis*, *King of Bavaria*, has written some pleasing lyrics. *Voss* has ably translated Homer, Hesiod, Virgil, and Theocritus; and his own idyls are much esteemed. *Menzel* is a powerful critic and historiographer. *Jacob Grimm* is noted for his German grammar, and for his enthusiastic devotion to the ancient literature of his country; his brother, *William Grimm*, has written also on the old German literature.

Although *Grilprazer* be far inferior in genius to *Goethe* and *Schiller*, he is looked upon as decidedly the best of those numerous minor poets who have written, with a sort of mania, for the stage. Byron's praise, however, stamped the seal of true poetry on the writings of *Grilprazer*. But we must mention now a great number of dramatic writers, who have endeavored to amuse their countrymen, if not to instruct them. Their works are generally very mediocre; but, as a phase of the German literature, they must be noticed here. We will first name *Grilprazer's* best pieces; which

are, "The Woman Ancestor," "Sappho," "The Golden Fleece," "The Dream of Life," which is a tender graceful play. *Grilprazer* is considered to have followed *Werner* and *Mülner*. The most remarkable work of *Werner* is a tragedy, called "Der 24te Februar." The best play of the last named is "The Maid of Albania;" "The Guilt" was also successful. From his very quarrelsome nature, and savage disputes with poets and booksellers, *M. Mülner* was called *the wild beast of Weissenfels*, a little town where he established a theatre. *Honwald* infused the tastes of *Werner* and *Kotzebue* into his plays; his best are, "The Going Home," "The Pharos," "The Portrait." Then came some disciples of *Schiller*, at a very humble distance; less successful than the above, but well known in Germany. *Körner's* "Zriny," and "Rosamunde;" *Mallitz's* "Old Student," and "Hans Kohlas;" *Schenk's* "Belisarius." *Auffenberg* took history for the base of his dramas, and wrote "The Lion of Curdistan;" "Pizarro" and "Xerxes" are his best. *Uchtritz* was successful in his "Alexander and Darius;" *Zedlitz* in "The Star of Seville;" each of these was popular in his day; but at length *Raupach* swallowed up all these little reputations, and, although far from great in talent himself, contrived to usurp the whole stage of Germany for at least ten years. He was the *Scribe* of Germany, and, in spite of critics, has made a splendid fortune. In 1826, his piece of "Isidore and Olga" had amazing success; also his "Tasso," "School of Life," "A Hundred Years Ago;" and besides innumerable others, seven volumes of historical dramas on the subject of "Hohenstaufen." *Grabbe* succeeded *Raupach*, but was unsuccessful; he endeavored to introduce another style, wrote captiously against Shakspeare and his admirers, believed himself a splendid poet, and died in misery, consumed with jealousy, yet decidedly gifted. *Karl Immermann's* best tragedies are "Alexis," "The Victims of Silence," and "The Tragedy of the Tyrol." After these, followed what the Germans call *effect* pieces. The Princess Amelia, of Saxony, under the name of *Amelia Heiter* (serene), wrote with simplicity and sentiment, and a sound though commonplace moral. Her best plays are "Falsehood and Truth," "The Farmer," and "The Pupil." The *Duke of Mecklenburg*

took the name of *Weisshaupt* (Whitehead), and wrote "The Isolated Ones," remarkable for its good dialogue.

Frederick Holm wrote "Greseldis," "The Alchymist," "The Son of the Desert," and many other dramas. *Mosen* wrote "Otto III.," and "The Bride of Florence." *Karl Gutzkow* was more original and more fortunate in the tragedy of "Monaldeschi," and the comedy of "Rococo;" but comedy is the barren side of the German theatre. *Bauernfeld* is quoted as its best supporter. The people of Vienna delight in merry nonsense, and have pieces entitled, "Popular Comedies," "Magic Drollery," "Local Farce," "Vienna Piece;" this last is synonymous with all that is laughable. *Raimund* must close this list, and is reserved *the last* as being not *the least*. Original and clever, simple-hearted and pure, *Raimund* was always teaching contentedness by means as innocent as they were delightful; and, though his pretty verses are full of gayety, with minglings of dreams, and wonders, and spirits, yet they have much earnest reality; but the stage is decidedly in a very low condition in Germany, both as to authors and actors.

We must notice *Eichendorff* and *La Motte Fouqué* as among the best modern novelists; also *Sternberg*, *Amelia von Schoppe*, and blind *George Lotz*. *Fouqué* has, however, but little judgment; his best tales are "The Magic Ring," "Undine," "The Hero of the North," "Sigurd the Serpent Killer." *Kind* was both novelist and dramatist of second-rate excellence. *Heller's* "Tales from the South," *Tarnowski's* "Wood Demons," and "The Tales" of *Dr. Toepfer* deserve popularity. *Immermann's* story of "Munchausen" is a clever satire on the present age of intellect in Germany. *Heinrich Steffen's* "Facts and Feelings from Life" is a work replete with interest. *Hoffmeister's* "Life of Schiller" is valued. *Bouterwek's* "History of Poetry and Eloquence among the Moderns" is celebrated, and more especially that portion of it which treats of the literature of Spain. *Schæffer* assisted in Dr. Valpy's edition of the classics.

German travelers generally write with gayety and amiability. *Rusegger's* "Travels in Egypt;" *Heugel's* "Travels in Cashmere;" "Naples and the Neapolitans," by *Mayer*; the lively *Countess Hahn Hahn*; and the indefatigable *Prince Puchler Muskau*, have

all delighted the public of Germany; while all Europe has enjoyed the travels of the scientific and enlightened *Alexander von Humboldt*, which have been most ably rendered into English by Maria Williams. His "*Kosmos*," which Colonel Sabine has made familiar to English readers, will carry his name down to the latest posterity.

Among the modern industrious literary men of Germany, *John Frederick Cotta* has displayed great zeal as a publisher. *Cotta* is the Aldo Manuzio of Germany; he had that superior tact which discovers real genius; and by his encouragement and perseverance, several of the most distinguished writers of his country have been preserved from oblivion. He it was who also founded many of the best literary Journals, in the direction of which he was aided by the first men of talent. *Cotta* was created a baron, and has received innumerable honors from cotemporary princes.

In no country of Europe has there been more earnest labor in biblical research and religious philosophy than in Germany. *Fred-eric Strauss*, with his "*Life of Jesus*," is at the head of one party at the present day. An opposite party is headed by *Neander*; while the writings of the celebrated polemics *Schleiermacher* and *Marheineke* form the connecting links between the two parties.

There are also distinguished writers of the Jewish persuasion; the acute inquirer *Zunz*, and his fellow-laborers *Furst* and *Jost*, *Manheimer*, *Riesser*, &c. The learned *Dr. Geiger* is remarked for his liberality of sentiments, in this persuasion.

In Oriental literature, the Germans have many learned inquirers: as, *Gesenius*, *Bopp*, *Freytag*, *Rosenmüller*, *Ewald*, &c.

In ancient German literature, *Vonder Hagen*, *Büsching*, *Benecke*, *Lachmann*, *Schmeller*, &c. are distinguished. *Dr. Wolff*, Professor of Modern Literature at the University of Jena, has enriched his country with many valuable works, both original and critical. His "*Selections from the German Poets*," from the "*French Poets*," and from the "*Italian Poets*," each with biographical notes, are all much valued.

As political philosophers, they have *Savigny*, *Stahl*, *Hullmann*, *Welcker*, *Schubert*, who are elaborate jurists.

In natural philosophy, the most eminent writers are *Alexander von Humboldt*, *Buch*, *Oken*, *Link*, *Brown*, *Erichson*, *Encke*, &c. &c.

There is a species of publication much delighted in by the Germans (and which the English have of late years, in some degree, imitated), that must not be omitted here. I mean the *Annuals*, or *Pocket-books*. The German annuals have long been admitted within the literary pale, and the greatest men have voluntarily chosen this vehicle of communication with the public. *Goethe* continued to the last to present, in this manner, his New Year's greeting to his countrymen. *Schiller's* "Thirty Years' War" was written for a lady's almanac; the philosophic *Kant* and *Jacobi*, the majestic *Klopstock*, the wild and original *Hoffmann*, have, in this insinuating form, instructed the public with their wisdom, or delighted and agitated it with their striking and grotesque contributions. Here the graceful "Undine" of *Fouqué* first awakened sympathy for her fate; *Apel*, with the invisible world at his command, bewitched us with his dark and terrible fantasies; *Laun*, with his alternate tales of broad humor and romance; *Lafontaine*, with his calm domestic pictures of German life; *Blumenhagen* and *Vandervelde*, with their sketches of chivalry and the Middle Ages; *Richter*, with his quips and cranks, his "Selections from the Devil's Papers," and "Dog-post Days," at once the laughing and the crying philosopher; have all in this shape passed before the public, in every aspect of the terrible, the tragical, the tranquil, or the humorous. There are but few years in which one delightful volume, at least, of elegant extracts from the "*pocket-books*," might not be made up.

The female talent of Germany has been considerable. *Madame Naubert* is remarkable for her clever romances. *Sophia Brentano* and *Johanna Schopenhaur* are well known for their romances, and the latter for her works on art. *Amelia Imhoff* was distinguished for her knowledge of languages, her learning, and her critical taste in works of art, as well as for her poetic genius. *Louisa von Karsschin* has left several poems of merit; and her granddaughter, *Helmina von Cherzy*, has written a tale of chivalry, called "The Three White Roses," with many other poems, and the opera of "Eury-anthe," for *Weber* to set to music. *Caroline Pichler* is celebrated as a writer of historical romances. *Frederica Bruhn* has left "Travels in Italy." *Johanna Weissenthurn* is a popular dramatic writer. *Fanny Tarnow* is a very prolific writer: her novel called

"Thekla" is much esteemed; and *Theresa Haber* has given charming volumes of these fascinating productions to her delighted countrywomen. The novels of the *Countess Hahn Hahn* are favorites of the present day in Germany. There are three ladies who are peculiarly distinguished by the Germans as having given great delight by their very decided German intellectual organization. These are *Rahel von Ense*, *Bettina von Arnim*, and *Charlotte Stieglitz*. The first is chiefly known to us by her husband's work, entitled "Rahel." The second has published her correspondence with Goethe; also "Die Gunderode," and her "Diary." The last-named published a book, simply bearing her name for its title. At one time, a multitude of novels, written in a style of very false sentiment, inundated Germany; and which, for a while, naturally turned into ridicule moonlight, and bubbling streams, and valleys, and shady groves, and, in short, all that is usually selected and collected to hush-a-bye the mind. Yet there is in most people such a natural disposition to be pleased with easy reading, that it is quite in vain to war against this numerous and indefatigable class of writers. The fact is, that all human beings feel it so delightful to love and to be loved, that this hymn of life may be modulated to infinity, and the heart will yet turn to it without satiety. But, be it well remembered, for it is a thing impossible to dissimulate, that even the best writings of this kind, too much indulged in, do harm. They have laid open all that is secret and should be sacred in our sentiments; and we can feel nothing now without recollecting having read of the sensation; so that every veil of the heart seems torn away; and while simplicity of character is no longer believed in, we shrink from expressing a feeling, which comes in gushing sincerity from the heart, lest we may be called artificial copyists. Thus we grow up among our fellow-men, cold and measured and unbrotherly, and no longer the loving creatures the great and ever-loving Creator intended us to be! Besides, a mind accustomed to this perpetual novel-reading, is rarely acquainted with itself: it is flattered and soothed into a quiescent enjoyment of its faculties, without inquiring why they were bestowed; it reflects not—it sees through the dark medium of human passions only; it soars not—it is satisfied with earthly possessions, and sees no realm beyond the present for its

happiness, little dreaming that "death can hide from human sight sweet secrets!" It can never acquire strength to cast aside the clogging depravity of its animal nature, and gaze, with grateful pleasure, on that moment when its mortal garb shall be removed for the wedding-garment of a more perfect being; and thus it grows old in the weakness of youth, cheating itself with a perpetual illusion, and forgetting that the present stage of our existence is but one step in the Eternity to which we have been destined from the commencement of Time!

The Literature of Germany has very singular and marked phases. In the eleventh and twelfth centuries, the Minnesingers and Swabian poets rendered themselves immortal, and greatly advanced the civilization of their country when the rest of Europe was in darkness. In the thirteenth and fourteenth, the unique spectacle of schools of artisan poets produced a universal love of literature among the middle and lower ranks of the people, while the nobles shunned it. In the fifteenth and sixteenth centuries, religious polemics occupied almost every pen. In the seventeenth, a love of poetry began to awaken, as if to soothe the popular mind after the long civil wars. This increased through the eighteenth century, when we find, at its close, one of the brightest constellations of intellectual talent that has ever been known in Europe. The opening of the nineteenth century saw a continuance of the same pre-eminence, and the Germans now hold one of the first places in the scale of merit as a cultivated and deep-thinking people.

The following is a list of books that may be further consulted on the Literature of Germany:—

Hamberger's Lex. of Ger. Auth.; *Meusel's* Lex. of Ger. Auth.; *Wetterlin's* Man. Ger. Poets; *Bouterwek's* Hist. Poetry and El.; *Panzer's* An. Ger. Lit.; *Bodmer's* Ess. Swab. Poets; *C. H. Schmidt's* Ger. Theat.; *Koch's* Hist. Ger. Lit.; *Mad. de Staël's* Germany; *Menzel's* History of German Literature.

THE LITERATURE OF FRANCE.

AT the commencement of the Christian era, the conquest of Gaul had greatly increased the glory of Rome, and was a means of the rapid improvement of the subdued natives. The victors favored every advance in art and science; and very shortly academies were formed in all the principal towns. A crowd of clever men, in every style of writing, was the consequence; and the Latin authors of this period do as much honor to France as to their Roman parentage. Those who became distinguished at a distance from Rome, were drawn towards her by the hope of advantage, if not by her own anxious desire to be the pre-eminent mistress of all that was great in her empire. Then this mighty empire began to fail, by its own excess of pride, and those kingdoms it had called its provinces rose upon its ruins.

About the middle of the fifth century, the Franks invaded Gaul, and their long struggles with the Romans was concluded by the battle of Soissons; but the Latin tongue remained sole mistress of letters, although by degrees it lost its purity, and became daily more barbarous, from the necessity of expressing the half-civilized ideas of the Franks.

The period which elapsed between the time of Clovis and that of Charlemagne can only be considered as a dark night, occasionally interrupted by flashes of lightning. The *Archbishop St. Remy*, of Rheims, distinguished himself by his religious and political eloquence; *Gregory of Tours* wrote the cotemporary history in sixteen books; and, notwithstanding his ignorance and credulity, he is valued for his faithfulness.

We must remark that about this time rhymes were introduced in Latin verses, the first examples of which were in popular songs, composed in bad Latin, to celebrate the victories of Clotaire, one of the Merovingian kings.

Charlemagne engaged learned men from England and Germany, to come and cultivate his people. *Flaccus Alcuinus*, a native of

Yorkshire, was very learned, and was sent by King Offa on an embassy to Charlemagne, whom he pleased so much, that Alcuinus was persuaded to remain at the court of the French monarch, and was employed to dispute the heresy of Felix, Bishop of Urgel. The University of Paris, and several others, are indebted to *Alcuinus*, for their foundation.

Eginhart left a work, entitled "The Life and Actions of Charlemagne," and an interesting correspondence on the events of the age. *Fredegaire*, surnamed the Scholar, wrote *Chronicles* in five books, and the continuation of Gregory of Tours. *Raban Maur* composed a glossary Latin-tudesque, which was a precious treasure, with an encyclopædia of belles lettres, and of the manner of teaching them. After Charlemagne, France fell again into its former darkness, and remained in it during nearly all the time of the second race of her kings. Yet the establishment of the Normans in France, under Charles III., influenced the language and literature. These Scandinavian conquerors brought that love of the marvelous common to warlike people, and also a calm and measured judgment, which was wanting to the inhabitants of the South.

Under the third race of kings France fell into feudality, and the literature of the country took its tone of chivalry as a natural consequence; for, the moment there was a knight to protect the weak, there was also a poet to sing his praise.

The soft climate and rich soil of the south of France left leisure moments to its inhabitants, and this leisure soon produced a sweet and graceful poetry. The poets of the South were styled *Troubadours*: they went from castle to castle celebrating the brave, and praising the beautiful; their poetry was chiefly lyric. In the North, the same kind of minstrels were called *Trouvères*, and though inferior in harmony to their brethren of the South, were greatly superior in wit and invention.

For a nearer view of the *Troubadours* and *Trouvères*, who were very numerous, we must refer our readers to the *Abbé Millot's* and to *Raynouard's* literary history of these poets; and also to *Legrand's* "*Fabliaux*." This class of poets existed from the end of the eleventh century to the beginning of the fifteenth, the twelfth being their golden age. Their poems were entitled "Songs of Exploits;"

"Romances of the Twelve Peers," because the Peers of Charlemagne are their principal heroes; also "Songs of the Knights of the Round Table." *Thibault*, Count of Champagne and King of Navarre, was one of them, and, in conjunction with many more, used to judge the works of the others on certain fixed days. At length, Clement Isaure established the *Floral Games* in 1325, when a golden violet, or a silver marigold, was given as the prize for the best poem. The ladies were anxious to join in this universal song, and the gay meeting of minstrels from all parts of France gave Toulouse, once in the year, an air of activity which was not natural to that peaceful city. *William of Lorris* wrote the "Romance of the Rose." *Brunetto Latini* wrote his "Little Treasure" in French, although himself an Italian, and the preceptor of *Dante*.

Prince Charles of Orleans, taken prisoner by the English at the battle of Agincourt, amused his hours of captivity by writing light and graceful poems; and, under his pen, the language began to assume an agreeable and pleasing turn; while *Alain Chartier*, in his poem of "The Four Ladies," showed how much of its present simple clearness was then forming.

Corbeil, called *Villon* (or the Thief), made verses remarkable for their spirit; and *Villon* showed a softness and purity of mind little in unison with his manners.

Joinville wrote, with a very pleasing simplicity, the "Life of St. Louis," his king and friend. *Basselin* was the Anacreon of this age. *Clotilde de Surville* is the reputed writer, in this age, of some very sweet poems, which have, however, lately been attributed to a M. de Surville, an editor of the present century.

In the thirteenth century, the religious ceremonies took a dramatic character, and soon after the churches were literally little else than theatres. The *Brothers of the Passion*, an order of monks, invented religious plays, called *Mysteries* and *Moralities*, and these sad mixtures of superstition and ignorance were performed in the churches. By degrees, they added morality and manners to help to strengthen these representations, and thus regular dramas sprung up. Common sense soon indicated that the church was not a fit place for such diversions; for the naturally gay temperament of the French made them encourage every approach to the ridiculous and droll, so that

the *vis comica* rose to a height unbecoming a place of worship. "L'Avocat patelin," or "The crafty Lawyer," is looked upon as a masterpiece of this age.

The *Philosophy* of these first ages is confined to a single branch, *Theology*, with its dependencies, morality and casuistry. The celebrated *Abelard* is at the head of the mystic school; wishing to blend Plato's ideas with the principles of Christianity, allowing the judgment of each individual to interpret the Scriptures, they built their theories simply on the love of God and our neighbor. The impetuous *St. Bernard* opposed their doctrine as leading to heresy by too great indulgence, and insisting on the strict orthodoxy of invariable observance of the sacred text. The most remarkable work of the times was written by a native of Burgundy, called *Gerson*, chancellor of the University of Paris. His book, entitled "The Imitation of Jesus Christ," is the nearest approach to the divine spirit of Christ which has yet emanated from the human mind, and may be considered a benefit bequeathed to suffering humanity. It has been generally attributed to *Thomas à Kempis*; but the above has been completely substantiated as the fact. In regard to *History*, *Villehardouin's* account of the transitory "Conquest of Constantinople" has a roughness of antiquity which pleases much; it belongs to the thirteenth century. *Froissart* is the charming detailer of the fourteenth century, and in his "Chronicles" gives an admirable picture of the times. *Christine of Pisan* has left us the "Annals of the Reign of Charles V.;" and in the fifteenth century *Comines* set an example of that gravity in writing history which its subject assuredly deserves.

The more general study of Greek and Latin, the discoveries of the fifteenth century, and the wars in Italy, give a new character to the French language at this period, and prepare the way for the brilliant literature which is to follow.

In 1512, Louis XII. ordered that Latin should no longer be used in the law courts; but habit had rendered the use of it so natural, that even a second order was unattended to, and it was not till after repeated commands from Francis I. that the custom was abolished.

The taking of Constantinople by the Turks in 1453, had obliged the learned men of Greece to seek protection in the West of Europe.

One of the most distinguished among them, Lascaris, founded the royal library of Fontainebleau, and that of the college of Paris. Francis I. was anxious for every kind of glory, and became an ardent protector of letters. By his taste, and by that of his talented sister, the way was opened to the first really literary era of France. *Marguerite de Valois* wrote a volume of pretty, but too free, poesies. *Clement Marot*, the valet of Francis I., showed acute judgment and exalted taste; his poems are of various kinds, as elegies, sonnets, psalms, &c. His father, *Jean Marot*, had been distinguished as a poet.

Francis I. was himself a poet, and his son *Henry II.* wrote graceful verses to Diana of Poitiers. *Lemaire* wrote some considerable poems: as "Triumph of the Virtuous Lover," "The Green Lady," and others. *Crestin* was the author of "Chronicles in Verse" and various "Royal Songs." *Chevalet* wrote the "Mystery of St. Christopher." *Parmentier* wrote the morality of "The Glorious Assumption of our Lady." *Roger Bontems* was celebrated for his facetious satires, and other poems. *Oliver*, Bishop of Angers, wrote Latin poems and others. *Grognet* wrote "Chronicles," and various poems. *Du Guillet* wrote verses in honor of his wife. *Stephen Dolet* was burnt as an atheist at Paris; his poem, entitled "Brief Discourse on the French Republic," was burnt some years after the poet. *Abundance*, a notary of Bazoches, wrote the mysteries of "The Passion," "The Three Kings," and others. The *Bouchet* family were prolific poets of the same class. *Simon Grebau* and his brother *Arnoul* were celebrated as poets. *Magny* wrote odes and other poems. *Jean de la Taille* wrote comedies, and his brother *Jacques* two tragedies. *Michael Nostradamus*, a celebrated astrologer, left some specimens of his talent as a poet. *Hereot*, Bishop of Digne, wrote a poem entitled "The Perfect Friend," which he left unfinished. *Borderie* wrote a pendant to this, and called it "The Court Friend." *Boetie* was a friend of Montaigne, and wrote poems in French, in Latin, and Greek; besides works in prose. *Charles IX.* wrote verses to Ronsard. This latter was a poet of talent, who delighted in the plaintive and tender: he contributed greatly to the improvement of the French language. His works were published in four quarto volumes during his lifetime, and consist of poems of all kinds. The name of *Habert* is distinguished in the middle of

the sixteenth century, as that of a family remarkable for intellectual talent. We find *François Habert* translated Ovid, and wrote poems; *Pierre* wrote "The Mirror of Virtue;" *Isaac* left poems; another member was Bishop of Vabres, and a poet; and *Suzanne*, their sister, left religious manuscripts. The *Abbé Billy* wrote sonnets and other poems. *Dufaur Pibrac* wrote a poem on "The Pleasures of a Rustic Life," and many others. *Muret* wrote odes and hymns. The two brothers *Amboise* each attempted tragedies. *Du Bartas* wrote "Uranie" and "Judith," with other poems. *Baif* translated from Sophocles, and wrote original poems. *La Jessée* wrote agreeable songs. *Arena* was celebrated as a macaronic poet. *Dolet* wrote canticles and other poems. *Octavian de Gelais* was celebrated at the opening of the sixteenth century as a poet; and his son, *Melin*, at its close, was surnamed the French Ovid. *Remi Belleau* was another macaronic poet. *Claude de Pontoux* imitated Petrarch with success.

In the theatre, *Jodelle* tried the first regular pieces, in imitation of the Greeks. The representation of "Cleopatra" was opposed, but the poets and men of letters got it played before Henry II., and its success determined the directors of the theatre to substitute Tragedy and Comedy in the place of the Mysteries and Moralities hitherto approved. *De la Peruse*, *St. Geloise*, *Grevin*, and, above all, *Garnier*, followed; preparing the way for the highest species of composition in the drama.

Among the prose writers of the sixteenth century, we find *Seyssel*, who wrote the "History of Louis XII." *Bude*, who founded the College of France, and wrote "Commentaries on Government." The two *Champiers*, father and son; the elder wrote a "Chronicle of the Princes of Savoy;" and the younger, "On the Singularities of the Gauls." The *Bellay* family were another example of remarkable talent; *William* wrote Memoirs in Latin, and translated them, for Francis I., into French; *Jean* wrote poems of various kinds; *Martin* wrote Memoirs, which were afterwards added to these of his brother; *Réné* was the fourth of these distinguished brothers, and was, as Bishop of Mans, noted for his eloquence. *Eustache Bellay* was Bishop of Paris, and a cousin of the same family; *Joachim*, a chancellor of Paris, and *Jean*, the cardinal, were favor-

ites of Francis I. *Joachim Bellay* wrote a work entitled "The Defence and Illustration of the French Tongue." The *Abbé Vatable* was the restorer of Hebraic studies, and wrote "Notes and Lessons on the Bible." *Herberay* translated "*Amadis de Gaul*" from the Portuguese. The family of *Robert Estienne* (or *Stephens*, as it is frequently translated) deserve peculiar notice, as having, by their industry and good taste as printers, immensely facilitated the progress of letters. *Robert* possessed an accurate knowledge of Hebrew, Greek, and Latin; his son *Henry* was equally eminent as a scholar; and for three or four generations the labors of this family enlightened Europe. *Dumoulin* was a very celebrated jurisconsult of the sixteenth century; his works form five folio volumes. *Jean du Tillet* wrote "An Account of the Wars of the Albigenses." *Villegagnon* wrote a "History of the Defence of Malta against the Turks." The unfortunate *Admiral Coligny* left "Letters" and other writings. *Tavanes de Saulx* wrote "Memoirs." The alchemist *Jaques Gohorry* wrote the "Lives of Charles VIII. and Louis XII.," and had pretensions to be a poet. *Blaise de Montluc* wrote "Memoirs:" this work was named by Henry IV., of France, "The Soldier's Bible." The unhappy *Valée* was burnt at Paris; he wrote the "Beatitude of Christians." *Languet* wrote a "Relation of the Expedition of Augustus of Saxony against William Grumbach." *Belleforest* wrote the "History of the Nine Charleses of France." The *Morel* family was another succession of distinguished printers. *Argentré* wrote "The History of Bretagne." *Paradin* wrote "The History of our Times," and other works. *Castleneau* wrote "Memoirs from 1559 to 1570." *François Grudé* was a laborious bibliographer, and prepared two works entitled "The Library;" but only one has come down to us. *Jean Bodin* has left a work entitled "The Republic," which is celebrated.

In *Philosophy*, theology continued its stormy debates. *Rabelais*, in his burlesque epic of "Gargantua," attacked the prejudices of the times, and through cynicisms and buffooneries, laid down the basis of an excellent system of education. His writings created a decided change of ideas on many important subjects, and form an epoch in the literature of his country; but they are disgraced by the coarsest indecencies: yet *Rabelais* has been classed among the great

creative geniuses of France. *Montaigne*, disdaining the mask of allegory, made the voice of reason to be listened to. In his "Essays," he clothes philosophy with the sparklings of wit and familiar conversation, without taking away any part of its exalted end, and has made himself a name which will be revered as long as the French language shall endure. The religious eloquence of this period is represented by *Calvin* and *De Bèze*; while *L'Hospital*, in his political discourses, left models of probity and good sense. *Brantome*, the court historian, has left "Chronicles of the Illustrious Men and Women of his Age," written with a simple grace, but with too little restraint. The virtuous *De Thou* (*Thuanus*) opposed his gravity and his purity to the lightness and corruptness of the times; his "Universal History" is looked upon as a model of Latin eloquence.

Translation became fashionable at this time in France. *Amyot* so charmingly gave the beauties of Plutarch's Lives and versions of the Greek writings of the Lower Empire, that he has rarely been surpassed in his own country as a translator.

The memorable satire of "Ménippée," composed by a body of Roman Catholic wits, is said to have been of greater service to the Protestant Henry of Navarre, than all his armies. In short, this sixteenth century effaced all the anterior centuries; and the cultivation of letters rose to considerable distinction. The civil wars ceased at the commencement of the reign of Louis XIII.; Gaston, Duke of Orleans, opened learned conferences in his palace; the city imitated the court, and private individuals had also their literary meetings. A little later it was, at the Hotel Rambouillet, that the first people of the kingdom used to meet for the pleasure of discussing the writings of the world; and this gave astonishing impetus to the progress of literature. In the mean time, the members of the Port Royal Academy carried *grammar* and *logic* to a high point of perfection; and Louis XIII., by an edict, formed the French Academy, to exercise a providential care over the language and literature of the country. The effects were soon perceptible; but the writings of the seventeenth century were characterized by an imitation of the ancients, and could not yet deserve the distinctive epithet of a *national literature*. All authors aimed rather at a brilliant regularity of expres-

sion, than at the noble darings of thought; there was wit, rather than genius, form rather than sentiment; yet this is the age of which the natives are most proud, and which in itself is decidedly the type of their taste.

We must notice, at the opening of this century, the death of the Bishop of Chalons-sur-Saone, *Pontus de Tyard*, the last of the celebrated *pleiade* of poets; which constellation consisted of *Gervin*, *Jodelle*, *Belleau*, *Garnier*, *La Perouse*, and *Ronsard*. *Nicholas Rapin* wrote French and Latin poems, and assisted in the satire of "*Ménippée*." *Bertant* was another assistant, and also wrote various minor poems. The "*Satires*" of *Regnier* are celebrated. *Durant* was another poet of the "*Ménippée*." *Honoré d'Urfel* is famed for his pastoral entitled "*Astrea*." *Malsherbes* attained great sweetness, and was one of the most celebrated poets of the middle period of French literature; he is frequently called the father of French poetry. *D'Orleans*, known as an impetuous leaguer, is the author of a number of canticles and other works. *Maynard* wrote epigrams, sonnets, and other minor poems. *Malleville* was author of "*La Belle Matineuse*," a sonnet that has been much admired, and other minor poems. *Baro* wrote indifferent dramatic pieces. *Rotrou* was more renowned in his tragic efforts. He wrote thirty-seven dramatic pieces, of which "*The Hypochondriac*" is the best. *Tristan*, called the Hermit, wrote tragedies and minor poems of indifferent merit. *Bergerac* was another writer of tragedies of the indifferent class. *Ryer* wrote nineteen tragedies of little merit. The witty but scurrilous *Scarron* belongs to the poets of this age; he wrote also several novels. *Dufresnoy* published his "*Art of Painting*," in agreeable verse, which has been translated by Dryden and Mason. *Racan* wrote eclogues and odes of some merit. *Des Barreaux* wrote a sonnet on his conversion, which is remarkable. *Chaplain* was for a long time looked upon as the chief poet of his age; but the ridicule of *Boileau* overpowered his former fame, and he has sunk to mediocrity. *Gilbert* wrote tragedies that are now almost forgotten. *Montfleury* wrote comedies. *Chapelle* wrote various minor poems. *Réné Rapin* wrote a poem entitled "*The Garden*," and many smaller poems. *Pradon* was author of some tragedies, which in their day were admired more than some of *Racine's*.

The "Phedra" of *Pradon* was applauded at the very moment when the "Phedra" of *Racine* was condemned.

The French are remarkable for their Memoirs; among which those of *Villeroi*, *De Torcy*, *Turenne*, *Cardinal d'Ossat*, and *De Gourville* deserve notice here. In poetry, *Voiture* and *Benserade* fell into affectation, from a too great straining after elegance, and divided the world of letters into two factions; one, called *Uranists*, partisans of *Voiture*, who had written a remarkable sonnet addressed to *Urania*; the others, called *Jobists*, partisans of *Benserade*, who had written another remarkable sonnet, in which he alludes to the misfortunes of *Job*: posterity has decided the contention, by forgetting both, except for their having written French many degrees purer than their predecessors. *Scudery* attempted an epic in "Alaric." *Lemoine* wrote another named "St. Louis," with as little success. But in the "Moses" of *St. Armand*, and the "Pharsalia" of *Bréboeuf*, there are flashes of genius. *Boileau* is considered the legislator of the French Parnassus, and is their first didactic poet; but his "Art Poétique" is far less perfect in versification than his satires and epistles, which are fine, both in thought and style. No one more than *Boileau* has given stability to French letters. *Jean Baptiste Rousseau* penned many odes of great beauty and harmony, and his Psalms are models of grace and purity. *Segrais*, in his "Pastorals," is a faithful but weak imitator of Virgil. The "Idyls" of *Madame Deshouliers* are often graceful, but prosaic. *Fontenelle*; in his "Elogues," makes his shepherds speak with too much wit, and too little nature; his versification is neglected and without grace. *Lafare*, *Regnier*, *Desmarets*, *Pavillon*, have left light pieces; while the odes and madrigals of *Chaulieu* are full of feeling and philosophy. *Lafontaine* is the prince of fabulists, and has never been equaled.

Pulpit eloquence became very distinguished at this period; *Bourdaloue* was the first noticed for this excellence, and was remarkable for method and depth. The genius of *Bossuet* was sublime, and procured for him the epithet of the "Eagle of Meaux" (he was Bishop of Meaux). *Flechier* obtained by his neatness, regularity, elegance, and harmony, a decided reputation. *Mascaron* has fine conceptions and a bold imagination, but is inflated and without taste.

Massillon has extraordinary elocution, harmony, dignity, and grace, and has deserved the name of the Cicero of the Catholic church, while *Bossuet* is called her Demosthenes. *Fénelon*, more celebrated as a writer and philosopher than as an orator, has, nevertheless, done great service by his "Dialogues on the Eloquence of the Pulpit." His "Telemachus" is in every hand.

In reference to the *dramatic* compositions of this century, we will first speak of the tragic. *Mairet* is to be thanked for introducing nature, both in sentiment and expression; his "Sophonisba" was run after by all Paris for four years, in spite of many imperfections. The "Marianne" of *Tristan* had an equal success. *Rotron* helped to ameliorate the stage, and in "Venceslas" almost rivaled *Pierre Corneille*, of whom he was the most distinguished forerunner. *P. Corneille* commenced his career with "Medea," which had a very moderate success. Soon after appeared the "Cid," the first distinguished monument of the French theatre and of the renown of its author. His other plays succeeded rapidly, and are many of them masterpieces of talent: as "Cinna," "The Horatii," "Polyeucte," &c. His brother *Thomas* wrote tragedies and comedies of merit. *Racine* was another star of this favored epoch; and by his "Iphigenia," "Phedra," "Esther," and "Athalia," has obtained a never-dying reputation; but the poet was not so much estimated during his lifetime. *Racine* is a poet every way worthy of our love. Most of his plays were written in his youth, which makes one wonder at the extreme grace, sweetness, and correctness of his language. He has also the merit of rarely disgusting us with unnecessary crimes in his tragedies, as is the case with *Corneille* and *Voltaire*; and though not distinguished for strength or power as a poet, his tragedies have long held the first place in public estimation in France for style and harmony. His son *Louis* was also a good poet.

Duryer and *Thomas Corneille* (brother of the tragic writer), *Campistron*, *Duchet*, and *Lafosse* followed; none of whom are to be compared with their immediate predecessors. *Thomas Corneille* had much tenderness in his dramatic pieces, but they are little esteemed for the theatre.

The operas of *Quinault* gained surprising attention.

In comedy, *Scarron* tried to captivate by wit, but at the same

time repulsed by indelicacy; and *Corneille* added another bud to his laurel crown, by setting the example of writing a good comedy, "The Liar," drawn from the failings of the human heart. *Molière* soon followed, and worked so well as to have formed for himself a name which will be honored to the latest ages of posterity. His serious comedies of "Le Tartuffe" and "Le Misanthrope," are the delight and glory of the natives. "Le Médecin malgré lui," and "Le Bourgeois Gentilhomme," are masterpieces of wit and gayety; while in "Les Précieuses Ridicules," and "Les Femmes Savantes," he shows himself as acute in satire: yet, for fear it should be imagined he deprecated education being given to women, he wrote "L'Ecole des Femmes," to counteract the satirical vein of the two preceding comedies. *Regnard* was also happy in his comic delineations; and in "Le Joueur," "Le Légataire," and "Les Ménechmes," approached near to *Molière*.

The *philosophy* of this century was conspicuous in its ambitious aim, and independent in its career. A Protestant family, named *Basnage*, did much service, however, in their energetic and simple writings, for several generations. *James* was the most prolific. His "History of the Reformed Churches" is much esteemed. *Descartes* established its liberty, and substituted individual examination for the authority of Aristotle. *Pascal*, in his "Lettres Provinciales," gives a model for eloquent discussion; and in his "Pensées," joined the glory of the thinker to that of the writer. *Mallebranche* laid open those snares which are formed for us by our senses and imagination. *Buffier* and *Des Marais* prepared the way for the eager reception of the translation of the works of our philosopher *Locke*. *Fénélon*, in his doctrine of Quietism, founded on the love of God, was opposed by *Bossuet*. *Bayle* commenced the system of doubt, which prevailed so largely in the following century. "The Dialogues of the Dead" and "Direction for the Conscience of a King," also by *Fénélon*, are monuments of wisdom and foresight. The "Essays" of *Nicolas* and the "Maxims of *Larochefoucauld*" are not without depth. The "Caractères" of *La Bruyère* are pictures of manners wittily colored, and the "Dissertations" of *St Evremond* are the professions of faith of an Epicurean, but one of good company. Nor must the eminent French

Protestant divine, *Jurieu*, be omitted. His "Commentary on the Revelations," and his "History of Calvinism," are standard works, although disfigured by an intolerant spirit. The *history* of this age is imperfect. *Mezerai* wrote the "History of France," as far as Henry IV., and has good judgment, but great negligence of learning and style. *Father Daniel* is voluminous, but little sure. "The Revolutions of Rome" and of "Portugal," by *Vertot*, are written with elegance, but do not offer sufficient guarantee of authenticity. *Moreri's* well-known "Historical Dictionary" is the standard work of this period. "The Conspiracy against Venice," by the *Abbé St. Real*, is given with so much dramatic power, that it interests deeply, but awakens doubts of its truth. *Bossuet*, in his admirable "Discourses on Universal History," has worthily fulfilled the high and difficult functions of the historian. *Henault's* "Chronological Abstract of the History of France" met with great success. His dramas were also well received. *D'Herbelot's* "Oriental Library" still supplies valuable information on many points of Oriental history. The *Abbé Henry* is another esteemed historian. His best work is a "History of the Church." *Le Clerc's* "History of Cardinal Richelieu" is his best work; he was the friend of Bishop Burnet and of Lord Shaftesbury. The *Chevalier Ramsay* wrote his "Travels of Cyrus," and translated "Hudibras" into French, very cleverly. "The Memoirs" of *Sully* are a charming source of delight to all who love to see historical personages in their undress. "The Memoirs of the Fronde," written by several men of talent, are curious, but partial. Those of *Mademoiselle Montpensier* are rich in anecdote; and those of the *Cardinal de Retz* are amusing, though often startling as to morality.

André Dacier and his wife were very eminent classical scholars of this century. Their translations of the "Iliad" and "Odyssey," of Anacreon, Sappho, Terence, Plautus, Horace, Plutarch, and Epictetus, are among the best. The criticisms of the *Daciers* are always greatly valued. The *novels* of this century were singularly lengthy and extravagant, and are now sunk into total oblivion. The names of *Scudery* and *Calprenède* remain, but that is all. *Madame de Lafayette* brought romances to a reasonable size; her "Zaïde" and "The Princess of Cleves," as well as "The Count of Com-

minges," by *Madame Tencin*, with "The Comic Romance" of *Scarron*, are still read with pleasure. *Voiture* and *Balzac* were distinguished for their "Letters," though composed for the purpose; while *Madame de Sevigné's* inimitable grace, wit, playfulness, and wisdom, appear to have flowed from her pen and heart without the pretension of literary glory.

We have yet several prose writers to mention. *Charron* wrote "A Treatise on the Three Truths." *Voisin* wrote a "History of France," and other works. *Cayet* wrote a "History of Navarre." *Serres* wrote "The Theatre of Agriculture." *Antoine Arnauld* was author of a work entitled "Frank and Truthful Discourses;" he was an earnest opposer of the Jesuits. *Coffeteau* was a learned theologian, and wrote "Roman History," and other works. *Cotton* was the author of remarkable sermons. *Goullart* was author of "Memoirs of the League," and other works. *D'Aubigny* wrote "Universal History," and several other works. The *Duke of Rohan* left "Memoirs" and "Travels." *Duchesne* wrote a "History of the Popes," and several other historical works. The "Memoirs" of *Cardinal Richelieu* and his other works are of value in history. The *Abbé St. Cyran* wrote warmly against the Jesuits. *Bassompierre* left "Memoirs" of great interest. *Vaugelas* wrote "Remarks on the French Language." The twin brothers *Saint-Marthe* wrote a "Genealogical History of France:" their family was distinguished for its learned members for several generations. *Gassendi* was professor of theology at Digne, and is celebrated as a mathematician, and as the friend of the illustrious Galileo; he left works on philosophy, physics, and astronomy. *Bignon* wrote a "Description of the Holy Land," "Roman Antiquities," and other works. *Dupleix* wrote "Memoirs of the Gauls," a "History of France," and a "History of Rome." *Perefixe* wrote a "History of Henry IV." The "Letters" of *Patin* are considered clever and caustic. *La Mothe de Vayer* wrote on morals, politics, history, and literature. *Jean de Laboureur* wrote "The Tombs of Illustrious Persons," and several other works. *Ménage* was learned and clever; he wrote a work on "The Origin of the French Language," and another on "The Origin of the Italian Language." *Pelisson* wrote a "History of Louis XIV.," and a "History of the French Academy." *Bussy*

Rabutin wrote "Memoirs," and other works. *Aubery* wrote a "History of the Cardinals de Richelieu, Joyeuse, Mazarin," and other works. *Varillas* wrote several historical works, as "History of France," "History of Heresies," "Anecdotes of Florence," and others. The *Abbé Martignac* is celebrated as a translator from the Greek and Latin, and left "Memoirs." The antiquary *Montfaucon* belongs to this century.

The eighteenth century was remarkable as an era in the principles of philosophy; letters came only to have a secondary part to play. Its literature was simply a continuance of that of the preceding century, but the aim was very different. The writers of the eighteenth century aim at the overthrow of all that impeded the liberty of thought and the liberty of action; religious power and royal power; the positive is to replace the ideal; the manners become corrupt; a spirit of innovation takes possession of the people—they laugh at everything; the golden thread, by which man's hopes were attached to the infinite, breaks in his hand!

In *poetry*, *Voltaire* shone at an early age; his success in the epic poem of the "Henriade," was decisive in France; but several of his other poems are not worth naming. It was in dramatic poetry that he was especially distinguished, of which talent we shall speak in its proper place. The charming poem of "Vert-vert," by *Gresset*, is universally read; and though but a trifle, the hero of which is a parrot, it is a literary jewel. "The Seasons" of *St. Lambert* contain several pleasing descriptions. *Delille* was admired at one time for his poems, "The Imagination," "Pity," and "Gardens;" but more as the happy translator of Virgil. *Florian's* "Fables" are moral and lively, with considerable grace. *Gilbert, Malfilâtre*, and *André Chenier*, awoke hopes that were cut short by destiny. The first wrote a clever satire on the eighteenth century, and expired in a hospital of charity; misery also led the second to the tomb, after he had written on "The Genius of Virgil," and another poem called "Narcissus;" and the axe of the Revolution caused the death of the third. *André Chenier* is the only man who has perfectly given the ancient elegy in French.

In *tragedy*, *Crebillon* took the element of *fear* for his dramatic power, and used it skillfully in "Atrea," "Electra," and "Rhada-

miste." *Voltaire*, however, soon eclipsed him, and from his first effort, in "*Œdipus*," took the highest position in the world of letters; yet fourteen years passed over before *Voltaire* realized the promise given in this first play; his following tragedies were weak and imperfect. At length "*Zaire*" appeared, and the critics were satisfied. The author continued for many years to pour forth a number of tragedies, some feeble, others possessing eminent beauties, so that his reputation in this branch, as in almost every other, is one of the first in France. Other writers succeeded moderately in tragedy. *La Grange Chancel* wrote "*Amasis and Ino*;" *Lamotte* wrote "*Inez de Castro*;" *Piron* wrote "*Gustavus Vasa*;" *Latouche* wrote "*Iphigenia in Taurida*;" *La Harpe* wrote "*Coriolanus*;" *Joseph Chenier* wrote "*Charles IX.*," "*Tiberius*," and "*Henry VIII.*;" *Ducis* arranged "*Hamlet*," "*King Lear*," and "*Othello*," for the French stage; that is to say, he did not translate Shakspeare, he mutilated him.

There was no decidedly good *comedy* in this century; *Gresset* and *Destouches* wrote, nevertheless, with talent; "*Le Méchant*" of *Gresset*, and "*Le Glorieux*" of *Destouches*, as also his "*Philosophe Marié*," have the honor of still being acted. The "*Métromanie*" of *Piron*, and the "*Turcaret*" of *Le Sage*, share the same distinction. A crowd of second-rate writers might follow, but it must suffice to name a few; as *Voltaire* in "*L'Ecossais*;" *Marivaux*, *Regnard*, *Du Fresny*, *Baron*, *Fabre d'Eglantine*, *Collé*. At the close of the century, there were *Collin d'Harleville*, *Picard*, *Diderot*, *Legrand*, *Favard*, and *Sedaine*, who created the *opéra comique*; but he who closes the comedy of the eighteenth century, and who was the living expression of the agitation of the epoch, was *Beaumarchais*, author of "*The Marriage of Figaro*," of "*The Barber of Seville*," and of "*The Guilty Mother*."

In *moral philosophy*, *Duclos* was conspicuous by his "*Considerations on the Manners of the Age*." In his "*Emile*," *Jean Jacques Rousseau* seeks to correct the faults of education, but his opinions are not sufficiently digested to be solely depended on. More firm and more religious than his master, *Bernardin de St. Pierre* gives to God and nature the worship of a simple, good heart. In the "*Harmonies of Nature*," his most amusing prose is highly poetical.

"Paul and Virginia," with "The Indian Cottage," are stories introduced as exemplifications of the author's system, and are writings which will last as long as a human heart is beating to delight in them. *Fontenelle* was cold and selfish in his sentiments. His "Dialogues of the Dead," and "Plurality of Worlds," are the best known of his works. *Marmontel*, with pretensions to the name of moralist, is anything but moral, though a graceful and amusing writer. The story of "Belisarius" is charming, but deviates from historical truth.

The *Count de Buffon* has raised a monument which can never be diminished as a literary effort, though science is constantly finding fresh opportunities for the improvement of our knowledge of *natural history*. As a philosopher, *Buffon* has great defects, drawing hasty conclusions from imperfect premises. After having written "The Persian Letters" as a prelude, *Montesquieu*, by his "Spirit of the Laws," caused each nation to examine its own constitution. Speaking of *Montesquieu*, Lord Chesterfield says, "His virtues did honor to human nature, his writings justice. A friend to mankind, *Montesquieu* asserted their undoubted and inalienable rights with freedom, even in his own country, whose prejudices in matters of religion and government he had long lamented and endeavored to remove. He well knew, and justly admired, the happy constitution of England, where fixed and known laws equally restrain monarchy from tyranny, and liberty from licentiousness. His works will illustrate his name and survive him, as long as right reason, moral obligation, and the true spirit of the laws shall be understood, respected, and maintained." *Maupertuis*, a brother philosopher, wrote "The Eulogy of Montesquieu," and various philosophical works. *Rousseau*, in his "Social Contract," develops theories which have been both admired and combated with enthusiasm; these are the only two distinguished *political* systematic writers of the eighteenth century. *Goguet* wrote his elaborate work "On the Origin of Laws."

We shall class the *encyclopedists* together as a useful yet dangerous body of writers, who appear to have agreed to disseminate skepticism over every realm of science. Among the chief are *Voltaire*, *Diderot*, *D'Alembert*, *D'Holbach*, *Helvetius*, *Condorcet*, and *La*

Harpe. To this school belong also *Cabanis*, *Destutt de Tracy*, *Volney*, and *Garat*. *Dr. Gall*—in conjunction with *Spurzheim*, the propounder of Phrenology—a German by birth, but who wrote much in French, and *Laromiguière*, had more of spiritualism.

We find the universal genius of *Voltaire* presiding in the field of history; his "Siècle de Louis XIV." is his best work of this kind, although the "History of Charles XII." and "Peter III." are finely penned; yet, as they are not authentic in many points, their value is considerably diminished. *Montesquieu* has left an admirable work on "The Grandeur and Fall of the Romans;" and "The Travels of Anacharsis," by *Barthelmy*, is a charming mirror of the manners and customs of the ancients. But the histories written in this age are generally not to be valued; many are only abridgments, and others memoirs, spoiled by partiality. The chief are, "History of Ancient and Modern India," by *Guyon*, and the same subject by *Raynal*; "The Lower Empire," by *Crevier*; "General History," by *Millot*; "Ancient and Modern History," by *Condillac*; "Universal History," "History of France," "Spirit of the League," &c., by *Anquetil*; "Lessons of History," by *Volney*; "History, Ancient and Modern," by *Rollin*, the indefatigable friend to youth. *Rapin's* "History of England" is still a library work, and being only down to the Revolution, has been continued by *Tindal* to the accession of George III. *Calmet*, a Benedictine monk, wrote "Universal History," "A Critical, Historical, and Chronological Dictionary of the Bible." *Saurin* is well known in England for his moral, historical, and critical discourses. The learned traveler, *Savary*, claims notice at the close of this century: he translated the Koran; and his "Letters on Egypt and Greece" are still valued. The witty *Le Sage* stands alone as a novelist.

These are the chief writers of the eighteenth century; but we may again glance through that remarkable period, to mention more copiously the authors of the amazing mass of literature which France collected during its course. *Boursault* wrote sixteen pieces for the theatre, several romances, letters, and other works. *Segrais* wrote eclogues and other poems. *Commire* wrote Latin poems of great beauty. *Perrault* wrote dramas and poems. *Lafosse* wrote tragedies and poems. *Desmarais* was a poet and grammarian. *Genest*

wrote tragedies and minor poems. *Jouvençy* was a poet, historian, orator, and critic. *Palaprat* and *Brueys* united their talents in several comedies. *Campistron* was an imitator of Racine the elder. *Larue* wrote Latin poems and others. *Dancourt* was a prolific writer of comedies. *Du Jarry* wrote clever minor poems. *La Chaussée* invented the "larmoyant," or *tearful* drama, and wrote several. *Boissy* was also a respectable writer of comedies. *Moncrif* wrote "The Art of Pleasing," and other agreeable poems. The family of *Helvetius* was distinguished for talent: *Adrian Helvetius* wrote a poem, entitled "L'Esprit," which is celebrated. *De Belloy* was a successful writer of comedies in his day. *Bernard*, surnamed *Gentil*, wrote pleasing poems. *Voisegenon* wrote romances and comedies. *Colardeau* wrote tragedies and comedies of mediocrity. *Saint Foix* wrote a work, called "Turkish Letters," and others. *Laures* was fortunate at the Academy, but not much esteemed as a poet. *Dorat* was a prolific writer of tragedies and romances. *Saurin* wrote several comedies. *Antoine Thomas* obtained the prize for prose and verse six times. *Flavart* wrote sixty pieces for the theatre, some of which, as minor comedies, are still favorites. *Lemierre* gained several academical prizes for his tragedies, but was not successful at the theatre. *De la Place* was a poet of great fecundity. *Collot d'Herbois* was a successful author of dramas.

The prose writers of this century, which were the most remarkable, have been already named; but there are several others whose works have remained in possession of a general approbation, and which must, therefore, be mentioned here. *Ancillon* wrote a work, entitled "The Edict of Nantes," and others of value. *Balluze* wrote the "History of the Popes of Avignon." *Ellies Dupin* wrote the "Ecclesiastical History of the Eighteenth Century," and other good historical works. *Letellier* wrote a "History of Janse-nius." *Massieu* wrote a "History of French Poetry." *Basnage de Beauval* wrote fifteen volumes of the "History of the Jews." *Camusat* wrote "The French Library." *Legendre* wrote a "History of France." *Bellegrade* wrote a "History of Spain," besides a "Universal History," and other works. *Sevin* wrote "Dissertations" on the six hundred manuscripts which he had brought from

Constantinople. *Dubos* wrote "Reflections on Poetry and Painting." *Duperron* wrote on "The Spanish Theatre," and other works. *Ladvocat* published a "Biographical Dictionary." *Goujet* wrote "The Library of Ecclesiastical Authors." *Olivet* wrote a "History of the French Academy." *Macquer* continued the "Historical Chronology" of the president *Henault*. *Duclos* wrote a "History of Louis XI." and "Memoirs of the Reign of Louis XIV." *Villaret* continued *De Velly's* "History of France." *Fevret* wrote the "Historical Library." *Beaumelle* published the "Memoirs and Letters of Madame de Maintenon." *Condamine* wrote Travels and Memoirs. *Laporte's* work on the "Literature of France," and other historical works, are esteemed. *Dreux de Radier* wrote "The History of the Queens Regent." *D'Anville* is celebrated for his geographical works. *Duhamel* was a prolific writer of "Memoirs." *Mably* wrote "On the Romans and the French," and several other clever historical works. *Dupaty* wrote "Letters on Italy, in 1785." *Mirabeau* was one of the greatest orators of France, and one of the most remarkable men of the great Revolution; his works are chiefly political, and are distinguished for their eloquence. *Rulhières* wrote a "History of the Anarchy of Poland," and other works of value. *Bailly* wrote the "History of the Astronomy of the Ancients," and other good works. *Champfort* wrote a "Dramatic Dictionary," and other works. *Camille Desmoulins* was chiefly a political writer in favor of the great Revolution. *Linguet* wrote a "History of the Age of Alexander the Great;" also, "An Impartial History of the Jesuits," and other good works. *De Bonald's* work, entitled "Primitive Legislation," is one of the most beautiful productions of modern ages. The excellent *Malsherbes* wrote a "Treatise on Rural Economy," "Thoughts and Maxims," and two memoirs "On the Civil State of the Protestants." *Thouret's* "Chronological Tables of Ancient and Modern History" are valued. *Beaufort's* work "On the first Five Centuries of the Roman History," and his other works, are much esteemed. *Richer* wrote the "Lives of celebrated Mariners." *Guys* wrote a "Literary Voyage through Greece." There are several authors of eminence whose works belong to this century, but whose deaths carry us into the nineteenth. Of these we will mention the

"Celtic Dictionary" of *Latour d'Auvergne* and "Origin of the Gauls;" the "Letters to Emily" of *Demoustier*; the poems of *St. Lambert*; *Necker's* "French Revolution," and other works; the "Proverbs" of *Carмонтelle*; the novels of *Desforges*; *Galliard's* "Rivalry of France and England," and other historical works; the "Literary Correspondence" of *Baron Grimm*; the poems of *Lebrun*; *Sabatier's* "Classical Dictionary;" *Valmont's* "Universal Dictionary of Natural History;" the works of *Cabanis* on "German Literature," and other subjects.

We must divide the nineteenth century into three parts:—

1. The Empire, from 1804 to 1814.

2. The Restoration, to 1830.

3. The Revolution of July.

1. *The Empire*.—When Napoleon found himself firmly seated on the throne of France, he took pleasure in encouraging the arts, but literature was left in the back-ground. Indeed, men had suffered so much, and seen so many changes, that few were bold enough to express their thoughts. It was necessary, however, to the glory of Napoleon to have learned men about him, hence he favored various institutions; but his great object was to form military chiefs. He interfered in these institutions personally, and distributed the badge of distinction himself; but his reign is characterized by the fact, that *new books* rose considerably in price, not from any additional labor or increase in the price of labor, but because the demand was so small as to allow but a small number of copies to be taken off; while, at the same time, old editions of the best authors were currently sold in Paris for one-fourth part of their value. But when literature dared to hold up its head once more, it was evident a new order of thoughts had sprung up with the new order of things. Instead of the cold, stiff imitations of the ancient writers, *Madame de Staël* and *Chateaubriand* dared to write from the abundance of their own hearts, and borrow graces from nature only; then added to their glorious daring the proof that the treasures of other European countries were as much to be valued as those of ancient Greece and Rome. This was immediately designated the Romantic School by the lovers of the classics; and two parties were formed in the world of letters, which, during the

Restoration, very warmly contested their individual excellences. *Madame de Staël's* work on "Germany," her "Considerations on the French Revolution," her novels of "Corinna" and "Delphine," are distinguished by powerful talent, and have never been equaled by any female writer.

Chateaubriand's "Martyrs" and "Genius of Christianity" are charming in language throughout, but deficient in solidity and truth. His great utility, at the moment of his first literary efforts, was that of representing Christianity in her most amiable form and beneficial consequences; but however necessary such a writer was in France, to break the ice of infidelity, he has attached far too much to the sensible and external part of religion; indeed, he seems never to have penetrated the deep and real essence of Christianity.

In this period we must place *Saint Croix*, who wrote "Historical Researches on the Mysteries of Paganism," and several other works; *Luce de Lancival*, who was a dramatic author of considerable talent; *Esmenard*, distinguished as a poet; *Levesque*, who wrote the "History of Russia," and several other good works; *Toulougeon*, who wrote "The Constitutional Principles of the National Assembly," and other works; *Legouvé*, a dramatic author and poet of distinction; *Parry*, who earned the title of the "French Tibullus;" *Geoffroy*, who wrote on "Dramatic Literature;" *Palissot*, who wrote "Memoirs" and poems; *Boufflers*, author of minor poems; *Ginguéné*, author of a "Literary History of Italy," which was continued by *Salvi*; *Mentelle*, who wrote "Universal Geography;" *Gouffier*, who wrote a "Picturesque Journey through Greece;" *Suard*, who translated Robertson's "Charles V." and wrote various other works; *Morellet*, who wrote "Memoirs," and translated from the Italian; the *Abbé Sicard*, who wrote a great number of works relative to the Deaf and Dumb Institution; *Arrigny*, who wrote a great many successful comic operas. The superficial and artificial *Madame de Genlis* must be mentioned, were it only for the amazing number of her works. The best of these have, however, become popular, from the very great scarcity of innocent reading in French at the commencement of this century; but it is a pleasure to perceive that the tastes and morals of the young student are now better attended to, although very imperfectly

still. "The Evenings of the Castle," "Annals of Virtue," and "Theatre of Education," of *Madame de Genlis*, are all popular in this country. Her "Madame de la Valière" and "Madame de Maintenon" are graceful specimens of the author's talents, and her "Mdle. de Clermont" is a model of the French accomplishment of relating.

2. *The Restoration*.—During the latter years of the Empire, literary men appeared a *luxury* in society; they now become a *power*, and they were the only men who saw the fall of *Napoleon* without surprise, for they had long foreseen it. The humiliated position of France, invaded and garrisoned by her enemies, awoke the patriotic feelings of two poets: *Beranger*, the delight of the people, wrote most spirited and heart-stirring songs, or rather odes, of admirable talent; *Casimir de la Vigne* took a more serious style, and in his "Messeniennes" has merit, both as to mental talent and correct elegance, as well as patriotism. Suddenly, the ancient school was silenced by the awakening of a charming poet in the opposing class. *De Lamartine* published his "Meditations," and all France felt the thrill of poetic sweetness and deep feeling, which the harmonious poet called forth. Up to the present day, this highly gifted man continues to win all hearts and charm all ears, either by his grace as a poet, or his fervid eloquence as a speaker and writer. The poems of "Joslyn," and "The Fall of an Angel," have added other laurels to those he had won before. The plaintive and graceful poems of *Millevoje* were of the same period as *De Lamartine's* early poesies, and were rapturously received by the young. *Bausset* wrote "The Life of Fenelon." *Langles* wrote on "The Ancient and Modern Monuments of Hindostan," and other works relative to India. *Lacretelle* wrote "Studies on the Revolution," and other works of repute. The unfortunate *Paul Louis Courier* belongs to this period. He is the Junius of French politics. His numerous pamphlets are marked with intense energy and extreme causticity. *Ferrand* wrote "The Spirit of History," and other works. *General Foy* wrote a "History of the Peninsular War." *Lacépède's* principal work was published after his death, and entitled "General History." *Boissy d'Anglas* wrote a "Notice on Florian," and several political works. *Neufchateau* wrote

"Fables" and "Comedies." *Picard* wrote "The Gil Blas of the French Revolution." *Count Daru* wrote a "History of the Campaign of Russia." The *Marquis Lally-Tollendal* left a variety of works on various subjects, all written with a peculiar energy and eloquence: as "Memoirs in favor of his Father," "Letters to Mr. Burke." *Benjamin Constant* is remembered as a distinguished member of the Chamber of Deputies. His chief works are on "The Spirit of Conquest," "The Force of the Government," "On Religion."

3. *The Revolution of 1830*.—Since this period, France has made strides of amazing extent in the world of letters. *Cousin's* "Introduction to the History of Philosophy" is a standard work. *Count Matthew Damas's* "Military History" is powerfully interesting. But, in fact, the historians of this epoch are stars of the greatest magnitude. In this kind of writing there are two schools: the *philosophic* and *picturesque*. *Mons. Guizot* is at the head of the former; he has written a "History of the Civilization of Europe," "Essays on the History of France," "The English Revolution." *Guizot* resembles the celebrated German *Niebuhr* in his method of treating history. "In the individual he finds the species, in the people the whole of humanity." To this school belong *Thiers* and *Mignet*, both of whom have written remarkable works on "The French Revolution." *Valery's* "Historical Travels," &c., must not be forgotten. The *picturesque* historians are men who color their writings with a vivid tone of enthusiasm, and much dramatic effect. *Augustin Thierry*, in his works, entitled "Letters on the History of France," and "The Conquest of England by the Romans;" *Barante*, in his "Literary History of the Eighteenth Century," and "The Dukes of Burgundy;" *Sismondi's* "History of the French and Italian Republics;" with *Villemain's* "Cromwell," and other works; *De Vigny's* historical novels of "Cinq Mars" and "Stello;" with the "Historical Sketches" of *Alexandre Dumas*, belong to this class. There has lately been added another school, formed from the fusion of the two others,—the *symbolical*. Of this class, *Michelet* and *Quinet* are at the head. These gentlemen are united in the warmest friendship; they are both highly cultivated; profound, yet practical; upright in mind, honest in purpose, zealous in

action, candid in words, and generous in argument. The conviction that Jesuitism has compromised the Roman Catholic Church, and the fear that it may compromise Christianity, have each spurred them to great mental exertion, both unitedly and individually. *Michelet's* chief works are "The Life of Luther;" "The Life of Vico;" "History of France;" "Roman History;" "Compendium of Modern History;" and, within a short time, "Priests, Women, and Families," and "The People;" besides several smaller, though equally valuable works, many of which are well known in England through Mr. Cocks's spirited translations. *Quinet's* principal writings are "The Genius of Religions;" "Germany and Italy;" "Discourses on the Literatures of the South of Europe;" "My Holidays in Spain;" "Ultramontanism, or The Roman Church and Modern Society," a work which electrified France, and called forth all the bitterness of Rome, and which has been followed by "Christianity and the French Revolution," the production of an eagle intellect, soaring far above the littleness of life, to examine the workings of the Almighty, in the progress of society. *Dupuis's* work, "On the Origin of all Religious Rites," had excited great interest, and was the cause of much of the speculative opinion which followed. In speculative philosophy, *Ballanche* and *Fourrier* have attracted considerable attention: *Ballanche* is all mysticism; *Fourrier* is rational, and bent on economizing the happiness of his fellow-men by appropriating their talents to useful occupations.

In *tragedy*, *Casimir de la Vigne* has written with taste, elegance, and purity, both in style and moral; his tragedies and comedies have given brilliancy to the French stage; but he wants energy, historical truth, and exalted thought. "The Sicilian Vespers," "The Paria," "Louis XI.," and "The Children of Edward," have all pleased the majority of readers. *Lemercier*, in "Agamemnon" and "Pinto," will always deserve a conspicuous place among the dramatists of his country. But the finest talent of the age has been shown by *Victor Hugo*—too frequently misapplied, yet often producing things of exquisite beauty. His early poems, entitled "Autumn Leaves," "Lights and Shadows," "Interior Voices," breathe of beauty and purity; "Twilight Songs" have a political sense; his "Odes and Ballads" have many brilliant touches. His

novels are "Hans of Iceland," "Bug-Jargal," "Our Lady of Paris," which excited much interest in the literary world throughout Europe; and "The Last Days of a Condemned One." His theatrical pieces are "Hernani," "Marion de Lorme," "The King amuses himself," "Lucretia Borgia," "Mary Tudor," "Angelo, Tyrant of Padua," "Ruy Blas," and "The Burgraves." In many of these there are scenes which read like embodied nightmares; where, as Goethe says, "all that is vile in man's nature is exaggerated, and his good qualities are forgotten, amid a hideous phantasmagoria of vices, painted with the wildest power of a poet's fancy. *Hugo's* more healthy tone of mind is seen in his "Literature and Philosophy," as also in a charming work about "The Rhine;" in which, however, he proves his want of benevolent sentiments, and of that universal love which distinguishes the noble soul, by his constant snarling at England. Patriotism and justice are two things, it should seem, not always easy to be reconciled. *Alexandre Dumas* is looked upon as possessing the most decidedly dramatic head of the day. "Christine" is the best of his tragedies; but it is easy to see that his literary principles are not fixed. He gleans also from other geniuses, not sufficiently depending on his own. He has coloring, animation, taste, and frequently fine thoughts, but his talent wants ripening, and his writings want care. *Soumet* has written a good tragedy in "Clytemnestra;" as also *Ancelot*, in "Louis XI." and "The Two Empresses." Comedy has no decided votary in this age in France, although little else but comic pieces are performed; but these are generally short, witty conversations, if one may say so; gay, lively trifles, with pleasing dialogue and interesting action. It is no longer society which is painted, it is private life and individuals; every one laughs, but nobody corrects himself; while true comedy should be the school of manners. *Picard* attacked the absurdities of the moment; *Duval* rose higher and was more dramatic. *Andrieux* was excellent in style and moral; during the Empire, his comedy of "Les Etourdies" brought him decided fame. "La Comédienne," "Le Manteau," and many others kept it at the same height. *Barbier's* poems were enthusiastically received, though he dared to curse Napoleon. *Etienne* had lyric grace and nature; while *De la Vigne*,

in "The School for Old Men," and "The Comedians," added to his former renown. *Scribe* is, however, the most successful comic writer in France, and most prolific. "Bertrand et Raton," with "La Camaraderie," will outlive his vaudevilles, although his fertile imagination and happy talent of application of any subject to the stage, have proved an abundant source of amusement to the French and of wealth to their author; for *Scribe* is by far the richest literary man in France of the day. *Alfred de Musset* is a graceful poet, with more energy than his predecessor *Millevoye*; though there are pieces of the latter which profoundly touch the heart.

The *novelists* are a peculiarly industrious race in all countries, and especially in France. She has long deluged the whole of Europe with this species of work, in which her authors are little careful what principles they advocate. *Balzac*, *Paul de Kock*, *St. Beauve*, *Jules Janin*, *Georges Sand* (or Madame Dudevant), *Eugene Sue*, *Frederick Soulié*, are amongst the most remarkable; all of them possessing eminent talent, and many of them frequently forgetting for what purpose it was bestowed. *Louis Blanc* has given a "History of Ten Years," from 1830, which is highly interesting, and may be said to have had considerable influence in producing the revolution of February, 1848. *Saint Marc Girardin* has produced a "Course of Literature" much approved of. *Lucas* has written a "History of the French Theatre." The *Abbé La Mennais* in religious speculation, and *Aimé Martin* in his "Education of Mothers of Families," have both attracted universal attention. The writers on science are numerous: *Cuvier*, *Arago*, *Dupin*, *Mignet*, *Raoul-Rochette*, *Royer-Collard*, *Segur*, are on everybody's lips.

The female writers of France are highly distinguished; and though out of chronological order, we must enumerate a few of them. *Clotilde de Surville* wrote poems. *Christine de Pisan* was a writer of history. *Marguérite de Valois* wrote poems and novels. *Jeanne d'Albret* wrote poems. *Louise Labbé*, or the *Belle Cordonière*; *Madeline de la Roche* and her daughter *Catherine*; *Louise de Savoie*, mother of Francis I.; *Marguérite of France*; *Madame de Lassuze*, all wrote poems of merit. *Mme. Deshoulière* was also a poetess. *Mme. de Motteville* wrote memoirs, as also *Mlle. Montpensier*. *Mme. de la Fayette* wrote romances and me-

moirs, and *Mme. de Sevigné* is distinguished for the grace of her style in letters; *Mme. de Maintenon* for her solid good sense. *Mme. de Scudery* wrote romances, and also *Mme. d'Aulnoy*. *Sophie Chéron* wrote poems. *Mme. Guyon* was a writer of canticles and highly spiritualized poems. *Mme. de Graffigny* wrote the "Peruvian Letters." *Mme. du Chatelet* wrote on philosophy. *Mme. Tencin* and *Mme. Riccobeni* wrote romances. *Mme. de Goujet* wrote dramas. *Mme. Roland* wrote poetical romances and dramas. *Mme. Dacier* was celebrated as a critic and translator. *Mme. Staal de Launay* has left memoirs. *Marguerite de Lussan* wrote annals. *Mme. de Caylus* wrote memoirs. *Mme. Bourdic Viot* wrote poems and romances. *Mme. Duboccage* wrote dramas and poems. *Mme. Cottin* wrote novels. *Mme. de Remusat* wrote memoirs. *Mme. Dufrenoy* wrote poems. *Mme. Guizot* wrote poems; also "The Scholar," and other works. *Mme. de Staël d'Holstein* wrote novels and literary history. *Mme. de Genlis* wrote novels and works on education.

The early literature of France was peculiarly brilliant in poetry, and served as a model for all the rest of Europe. Then followed a period singularly barren in this talent. The twelfth, thirteenth, and fourteenth centuries passed without any revival of this ancient distinction. In the fifteenth, there was a slight awakening of poetic taste in the higher ranks of society, but which disappeared again till near the middle of the sixteenth century. *Ronsard* in poetry and *Montaigne* in prose illustrated the conclusion of this period. The seventeenth century produced talent of all kinds; and, at its conclusion, France had attained the highest degree of excellence in classical poetry, by the works of *Racine*, and the most perfect grace of prose writing, by the pen of *Mdme. de Savigné*. The eighteenth century is more remarkable for prose eloquence in the writings of *Bossuet*, *Massillon*, *Montesquieu*, and the *Encyclopedists*, than for poetic grace in the writings of *Crébillon*, *Corneille*, and *Voltaire*; but it is the golden age of French literature, and abounds with talent of every species. The opening of the nineteenth century saw France too much disturbed to find time for literary occupation; war was her sole delight. In her present age, history and imagination have predominated in her literary efforts; but the painting of

her novelists has been carried to the highest degree of immorality, and calls forth the reprobation of all who desire the improvement of the human mind.

The following is a list of works which may be further consulted on the French literature: "The Literary History of France," by the Benedictines and Members of the Institute; "State of the Sciences," &c., by *Lebœuf*; "Historical Library" of *Fevret*; "French Library" of *Goujet*; "History of French Poetry," by *Massieu*; "History of French Theatre," *Fontenelle*; "Essay on French Literature," *Neufchateau*; "Literary History" of *Lambert*; "Age of Louis XIV.," *Voltaire*; "Memoirs," by *Chaplain*; "Literature," by *La Harpe*; "Works of Boileau," by *Daunou*; "Literature of France," by *Barante*.

TABLE OF COTEMPORARY AUTHORS.

POETS.

Ed. Aletz.	Victor Hugo.
Ed. d'Anglemont.	Ernest Legouv�.
Belmontet.	Lamartine.
Beranger.	Lebrun.
Saint-Beuve.	Jules Lef�vre.
Bignan.	M�ry.
Bonnechose.	Alfred de Musset.
Boucharlet.	Mollevant.
Boulay-Patay.	Peyronnet.
Adolphe Dumas.	Paillet.
Antoine Delatour.	Pougerville.
Denne-Baron.	J. de Ress�guier.
Guiraud.	Viennet.

NOVELISTS.

D'Arincourt.	De Calvimont.
Arnoud and Fournier.	F. Davin.
Balzac.	Ernest Dupr�s.
Berthond.	Jules David.
Bonnelier.	Victor Hugo.
Ed. Corbi�re.	Alphonse Karr.

Paul de Kock.	Saintine.
Jules Janin.	Saint-Felix.
Henri de Latouche.	Saint-Beuve.
Paul Lacroix.	"George Sand."
Michel Masson.	Salvandy.
Theodore Muret.	Fred. Soulié.
Paul de Musset.	Emile Souvestre.
Roger de Beauvoir.	Eugène Sue.
Alphonse Royer.	Touchard-Lafosse.

DRAMATISTS.

Arnoud and Fournier.	Victor Hugo.
Anicet-Bourgeois.	Léon Halévy.
Alboise.	Ernest Legouvé.
Albert.	Locroy.
Belmontet.	Lesquillon.
Alex. Dumas.	F. Malleville.
Adolphe Dumas.	G. de Pixercourt.
Dinocourt.	Paccard.
Dinaux.	Regnault-Warin.
D'Outrepoint.	De Rougement.
Empis.	Frederic Soulié.
Paul Faucher.	

COMEDIES AND VAUDEVILLES.

Etienne Arago.	Georges Duval.
Emmanuel Arago.	Etienne.
Ancelot (Madame).	Fulgence.
De Bawr (Madame).	Jaine.
Bayard.	Lhérie.
Brazier.	De Leuven.
Cogniard.	Halévy.
De Comberouse.	Melleville.
C. Boujour.	Scribe.
Carmouche.	Théaulon.
Dumersan.	Vanderbruch.
Dupaty.	Xavier.
Alexandre Duval.	

TRAGEDIES.

Ancelot.	De Jouy.
Baur de Lormian.	Lemercier.
Delrieu.	Sourmet.
Guiraud.	Viennet.

HISTORY AND SCIENCES.

Adelon.	L'Abbé de Guillon.
Alibert.	Julia Fontanelle.
Ampère.	Jouffroy.
Arago.	Jomard.
Azais.	Julien.
Artaud.	Las-Cases.
Bodin.	Lerminier.
Bory de St. Vincent.	Lefebvre de Fourcy.
Ballanche.	Lacretelle.
Bignon.	Leclerc.
Blanqui.	Letroue.
Burnouf.	Letroue.
Boiste.	Milne-Edwards.
Capefigue.	Michaud.
Champollion.	Michelet.
Chevalier.	Mignet.
Cousin.	Nisard.
Fred. Cuvier.	Nowyns.
Charles Dupuis.	Naudet.
Dumas.	Orfila.
Damiron.	Passy.
De Gerando.	Pelouse.
Delafosse.	Poujoulat.
Droz.	Pouillet.
Dumont d'Urville.	Proudhon.
Gay-Lussac.	Quatremère.
Guizot.	Quinet.
Géoffroy de St. Hilaire.	Raoul-Rochette.
Gail.	Roujoux.
Léonard de Gallois.	Royer Collard.
De Genoude.	Saint-Prix.

Sylvestre de Sacy.
 Segur.
 Thénard.
 Thiers.

Tissot.
 De Tocqueville.
 Virey.

MISCELLANEOUS.

Aimé Martin.
 Ajasson de Grandsagne.
 Appert.
 Antony Béraud.
 Berthoud.
 Bouilly.
 Briffant.
 Philarète Chasle.
 Chateaubriand.
 Creusé de Lessert.
 Capot de Feuillade.
 Cauchois-Lemaire.
 Caussin de Percival.
 Chabrot de Volvie.
 De Chateaugiron.
 Collin de Plancy.
 De Francompret.
 Emile Deschamps.
 Louis Desnoyers.
 Gustave Drouineau.
 Delaure.
 André Delrien.
 Ferdinand Denis.
 Duvicquet.
 Foufrède.
 Ernest Frouinet.
 Fievée.
 Français de Nantes.
 Léon Gozlan.
 Eugène Guinot.
 Théophile Gautier.
 Léon Halévy.
 Jules Janin.
 Achille Jubinal.
 Laurent de Jussieu.

Jol.
 Jay.
 Jouslin de la Salle.
 Keratray.
 La Mennais.
 De Lamotte-Laugou.
 Lasteyrie.
 Lesguillon.
 Laurentie.
 Leroi.
 Loève-Weimar.
 Marrast.
 Mennechet.
 Merimée.
 Monmerqué.
 Montémont.
 Charles Nodier.
 Marquis de Pastoret.
 Pichat.
 Panckouke.
 Perin.
 Pillet.
 Planche.
 Pouqueville.
 Roger.
 Saint Marc-Girardin.
 Saint-Beuve.
 Salvandy.
 De Senancourt.
 Frederic Soulié.
 Vatout.
 Thierry.
 Viardot.
 Villers.
 Villemain.

FEMALE WRITERS.

D'Abrantes.	Gay.
Aucelot.	Girardin.
Aragon.	D'Hautpool.
D'Ayzac.	Reybeaud.
Belloc.	Saint-Ouan.
De Brady.	Segalas.
De Bawr.	De Salm.
Bastide.	Soumet.
Desbordes-Valmore.	Senancourt.
Dudevant.	Tastu.
Dupin.	Ulliac-Tremadeure.
Flahaut-Souza.	Voïart.
Foa.	Valdor.

BRITISH LITERATURE.

BRITISH literature may be divided into three periods, namely—

1st PERIOD, or Poetry of the Britons and Anglo-Saxons, from the supposed time of Ossian, A. D. 200, to the Norman Conquest.

2d PERIOD, or Poetry of the Normans and Anglo-Normans, from 1066 to 1400. The fusion of the two languages was marked during the latter years of the twelfth century, and from this period may be dated what we now call the English language.

3d PERIOD, or English Poetry, properly so called; which period may be subdivided into five Epochs, namely: 1. Epoch of *Chaucer*, from 1350 to 1550. 2. Epoch of *Shakspeare* and *Spenser*, from 1550 to 1650. 3. Epoch of *Milton* and *Dryden*, from 1650 to 1702. 4. Epoch of *Pope* and *Young*, from 1702 to 1800. 5. Epoch of *Byron*, *Scott*, and *Moore*, as representatives of the intellect of our triune kingdom. By grouping the secondary talents round these stars of the first magnitude in each epoch, a chronological remembrance will be easily obtained; and the minuteness of the Index to this work will, it is hoped, be found useful in satisfying every other demand.

The learning of the ancient Britons in their Druidical institutions, is attested by history. The islands of Scotland at a very remote period contained colleges for the education of young priests and princes; but a singularly jealous principle guided their directors. The pupils were not permitted to write down anything they might learn; consequently much time was lost in their studies, and, at least, their precious information was kept from the vulgar crowd. These establishments were only branches from the parent tree in Ireland, where colonies from Asia had long been spreading abroad the riches of learning. *Ossian*, the son of Fingal, is believed to have written his poems at the close of the second century. Ireland was one vast university long before Scotland, and the still tardier England, had thought of mental cultivation. Monuments of the talents and taste of the ancient Irish are still sufficiently great to

reward the enthusiastic lover of research; and the intellectual progress of the Bardic Druids of Scotland and Wales is readily traced in works which do honor to our British antiquaries.

It has been said that St. Peter, or St. Paul, visited England. It is certain that the Christian religion was known, even in the north of the island, before the end of the second century. We have also the certitude that Pomponia, wife of Plautius, the proconsul of Britain, and Claudia, a British lady, married to a noble Roman, were both Christians about this period. When we remember, too, that the highest intellectual polish had long been relished by the Romans, and that they encouraged learning and established seminaries in every conquered country; that when such a man as Constantine the Great (A. D. 306) was born in our ancient northern capital, York, and educated in the island, we must conclude, that not only was intellectual cultivation known, but extensively cherished in Britain. The after struggles with the Saxons and Danes must greatly have impaired this flourishing condition, although it appears that the Christian religion spread gradually among the lower ranks till the time of Ethelbert, 596, when St. Augustine arrived with his mission from Pope Gregory the Great, to offer it formally to the king and his people in general. Bertha, his queen, daughter of Charibert, King of Paris, was already a Christian; and from this period monasteries and schools were prosperous among the Britons. *Gildas* stands first among the early Saxon writers, and wrote, during the first half of the sixth century, a Latin tract on the History of Britain. *Nennius* is supposed to have written about the same time, but this is very doubtful; and the first unquestioned author we have is *St. Columbanus*, a native of Ireland. He wrote religious treatises and Latin poems.

Cædmon, the bard, composed in Anglo-Saxon; and he, with *Aldhelm*, Abbot of Malmesbury, *Cælfrit*, Abbot of Wearmouth, and *Felix*, Abbot of Croyland, all known as chroniclers, bring us to the *Venerable Bede*. *Bede's* "Ecclesiastical History" gives proof of his learning and judgment. *Ægnus*, an Irish historian, was called *Hagiographus*, from having written the "Lives of the Saints" about this time. About the same period, the Pope Honorius made York an archbishop's see, and soon after the University of Cam-

bridge was founded by Sigebert, king of the East Angles. The influence of monkish power was at this moment, perhaps, at its climax in Britain. Not yet sufficiently cultivated to withstand the superstitions of the age, no less than five of our Saxon monarchs successively retired to these asylums, and gave the impetus to that movement of veneration for these institutions which, in the next three or four centuries, swallowed up the finest intellects of men, and the most amiable qualities of women, till the abuse became monstrous, and idleness was the universal vice of the people. It is recorded that Charlemagne sent for learned men from Britain to instruct his people (see Literature of France), and that our ambassador to his court, *Flaccus Alcuinus*, was a man of such talent and information, as completely to have fascinated that great and wise monarch. *Alfred*, our great and good king, began in 871 his reign of prudence, forethought, and consummate wisdom; and although his kingdom was torn by an overwhelming enemy, yet he found leisure to cultivate his mind, and offers a striking proof of the advanced state of intellectual progress at this period. Though he modestly attributes his superiority to the fine intellects and talents of his accomplished mother, it is evident there must have been abundance of learned and eminent men around him. He had visited Rome with his father Ethelwolf, and it is not probable that they went alone; indeed, the fact of his mother's high state of cultivation attests the general position of education at this time, for we may conclude that she was not the only high-born lady who could read and admire poetry. No doubt many of our Saxon manuscripts have shared the fate of those of the Greek and Roman authors, in the age of religious polemics, and have been erased by the monks, in order to be turned to their immediate service. We have proofs of what the Saxons could do, in "The Exeter Books" of *Cædmon*; in "The Traveler's Song," and in the "Codex Vercellensis" and the "Chronicles."

Alfred is ranked among the best and greatest of monarchs. In regard to his encouragement of learning, we find that he founded the University of Oxford, established schools throughout his dominions, and, besides being the hero of sixty-five battles, was the best Saxon poet of the age. He translated Orosius, Boethius, and

Bede (Latin writers); also Æsop's Fables, from the Greek. *Alfred's* "Code of Laws" is a monument of his sound judgment; and his survey of England, called "The Roll of Winton," became the model for William the Conqueror's "Doomsday Book."

Ælfric, Archbishop of Canterbury, is the next *certain* author. He wrote, in his native tongue, a collection of "Homilies," "A Translation of the First Seven Books of the Bible," and some religious treatises. He was also author of a Latin grammar. *Cynewolf*, Bishop of Winchester, *Wulfstone*, Archbishop of York, and a few feebler pens, bring us to the time of the Conquest. During this time there were many seats of learning in England, many writers, and many books; which latter are now mere objects of curiosity to the antiquary. This literature lasted till the breaking up of the language towards the close of the twelfth century. Considering the general state of Western Europe in the Middle Ages, our Anglo-Saxon forefathers may be regarded as a credit to our national history. After this period, the literature of England flowed through the pens of the Norman-French. *Philip de Thaun* wrote treatises on popular science in verse. *Thorold* wrote the romance of "Roland." *Geoffrey Gaimar* was author of "A Chronicle of Anglo-Saxon Kings." These preceded *Wace*, a native of Jersey, who wrote a poem, entitled "Le Brut d'Angleterre." *Geoffrey of Monmouth* and *Layamon* followed: the former wrote a "History of England;" the latter translated from the Norman-French, *Wace's* poems into Anglo-Saxon. After these, we come to the rhyming chroniclers: *Robert of Gloucester*, *Robert Manning of Bourne*, *Langtoft of Bridlington*, *William of Malmsbury*, *Henry of Huntingdon*, *Matthew of Westminster*. Our composers of metrical romances followed, among whom *Thomas of Ercildoun* and *Adam Davie* are noted: the first for "Sir Tristram," the latter for "The Life of Alexander the Great." Several other metrical romances exist; their style extended from the early part of Edward II.'s reign to the close of the fifteenth century. *Michael Scotus* was a very remarkable character of the thirteenth century, whose writings, according to Roger Bacon, were famous throughout Europe. *Matthew Paris*, a monk of St. Alban's, has left us a history of England. *Roger Bacon*, a Franciscan monk, carried his learn-

ing to such a point, as to have been considered under supernatural influence. His chemical experiments and mathematical calculations raised the astonishment of the vulgar to the highest degree, and made them declare that he dealt with evil spirits. The dawn of miscellaneous poetry appeared about the middle of the thirteenth century, when Henry III. sat on the throne of England, and Alexander II. on that of Scotland. But the earliest that can be said to possess literary merit, is an elegy on the death of Edward I.; and the first *name* we meet with is that of *Lawrence Minot*, who wrote short poems on the victories of Edward III. About the same time flourished *Richard Rolle*, who wrote metrical paraphrases of the Scriptures and other poems. We next find *Langlande's* "Vision of Pierce Ploughman," a satire of no little merit. "A History of Scotland," by *John Fordun*, bears the date of 1308; and the earnest struggle, which the hardy inhabitants had made for their liberty against our Edward I., renders the work of great interest. *Duns* opposed Aquinas on the subject of grace. But the serious occupation of war against the Scots, and in the Holy Land, were sufficient causes for the general neglect of learning; and never, perhaps, were the nobles of England less educated than at this time. *Sir John Mandeville's* Travels belong to this period. He is our first writer in prose. *Wickliffe's* translation of the Old and New Testament, made them first known in the English language. At the court of Edward III. *Geoffrey Chaucer* was observed as a man of rank and talent. He held the position of gentleman of the bed-chamber, and afterwards was ambassador to Genoa; but although timid and reserved as a man, he was full of animation and wit as a writer. *Chaucer* despised the dull old rhyming chronielers, and the more lively, frivolous minstrels, or troubadours. He aimed at the regular manner of the illustrious Italians; writing allegory after Dante, tenderness after Petrarch, and humorous anecdote after Boccaccio. *Chaucer* rejected many Saxon words, and took the Norman-French in preference as softer; and thus gained for himself the title of father of English poetry. His chief work is called "Canterbury Tales." In these, he is peculiarly pleasing for the truth and nature he infuses into his characters; and he is besides highly picturesque and dramatic. Most of the Tales display passages of eminent beauty;

but the story of "Griselda" is the one which is generally preferred as a whole. Throughout Europe it has passed into a proverb, and still finds a ready sympathy in every heart. *Chaucer's* prose works are "A Treatise on the Astralabe," written for the use of his son, and "The Testament of Love;" but his works were not known till some few years after *Caxton* had set up his printing press, which took place in 1471. *Gower* was a friend of *Chaucer's*, and wrote first two Latin works, and then became much esteemed for his English poem with a Latin title, "Confessio Amantis," which is a severe critique on the vices of the day. His French work, "Méditations Françaises," was in considerable favor, and also his "Imitation of Ovid." *Gower's* works were not printed till nearly a hundred years after they were written; and that by *Caxton*, in 1493. To this period belongs *John Barbour*, who celebrated in good verses, the epic life of King Robert Bruce; a *romance*, as such poems were then called, which is still valued by the patriot sons of Scotland. Here must be placed the intelligent Bishop of Winchester, *William of Wykeham*, who, under Edward III. and his two successors, was distinguished for his own talents and his encouragement of learning; he was the founder of New College, Oxford, and of that at Winchester. About 1420, the Prior of the Monastery of St. Andrew in Scotland, *Andrew of Wyntown*, wrote his clever "Chronicle of the History of Scotland," which was published by his countryman *Macpherson* in 1795, and was a favorite book of Sir Walter Scott's. *Hutcheon's* metrical romance, called "The Gest of Arthur." *Clerk's* "Adventures of Sir Gowain," *Holland's* poem of "Howlate," all preceded "The Adventures of Sir William Wallace," by *Blind Harry*, a wandering bard, who was the last of the minstrel class in Scotland.

The fifteenth century may be considered as opened by the graceful pen of James I. of Scotland, for the character of the compositions assumed a nobler air henceforth. He was nineteen years a prisoner in England; and during that time, often cheered his loneliness with his poetic talent. His chief poem is "The King's Quhair" (or *Cahier*), and contains many charming ideas. The versatile versifier, *John Lydgate*, is the next of note in England; but in the middle of this century, Scotland could boast of several poems noted for

command of phraseology and fertility of imagination. *Robert Henryson* wrote "The Testament of Oresseid," and a series of excellent fables. *William Dunbar's* writings are now warmly estimated, but had remained in the obscurity of manuscript till the middle of last century. His poems are of three kinds: allegorical, moral, and comic. *Gavin Douglas*, Bishop of Dunkeld, was another successful northern poet. His best poem is styled "The Palace of Honor," which it is believed led *Bunyan's* mind in his composition of "The Pilgrim's Progress." *Tusser* wrote the first didactic poem.

Among the earliest prose writers was the beautiful *Juliana Berners* (sister to Lord Berners, the distinguished translator of Froissart), who, when she had become Prioress of Sopewell Nunnery, recollected her youthful pleasures, and wrote "A Treatise on Hunting and Fishing," and one "On Heraldry," which are still renowned. Shortly after, Mrs. Roper, the eldest daughter of *Sir Thomas More*, is mentioned as being highly cultivated. The worthy chancellor, her father, amused himself with his pen, when weary of court life, and wrote his "Utopia" in Latin; it was translated into English by Bishop Burnet. *Sir Thomas More* wrote also the "Life of Richard III. and the History of Edward V." *Sir Thomas Eliot* wrote the "Castle of Health."

The age of the Medici in Italy was distinguished in English annals by the poetic talent of *Lord Surrey*, who stands alone for some years, as a green spot in the desert of original writers which reigned around him. *Surrey* introduced the sonnet, which became so completely a fashion among those who pretended at all to letters, that even the sanguinary, restless *Henry VIII.* was not contented till he had proved that he also could write sonnets! *Lord Surrey* sang the beauties of Geraldine, daughter of the Earl of Kildare, with a power and sweetness rarely surpassed.

Sir Thomas Wyatt was another distinguished poet of the court of *Henry VIII.*, and was the first polished satirist in English literature. *Skelton*, the learned tutor of *Henry VIII.*, distinguished by Erasmus as "the light and ornament of British literature," amused himself by writing poems, which are singularly quaint and pithy. It is recorded by *Roscoe*, that our countryman, *Thomas*

Linacer, studied the Greek language at Florence; and was so eminently distinguished by the elegance of his manners, and his singular modesty, that he is said to have been selected by Lorenzo de Medici as the associate of his sons in their studies.

It was at this period that the English language received extensive additions from the Latin tongue. Hitherto, almost everything distinguished had been written in Latin; and now that the use of the native tongue was encouraged in writings, Latinized expressions crept in naturally, to fill up, as it were, the deficiencies which marked our Saxon idiom, when dealing with compound, or abstract ideas.

The discussions on religion called forth even the profligate Henry's exertion, and by his pen (aided by some of the learned men around him), he earned the title of "Defender of the Faith." But Henry's overbearing character effectively checked the buds of genius of that age, though it was greatly the fashion to be *learned*, and foreigners expressed themselves astonished at the height to which classical learning was carried in our universities. Henry VIII. founded Trinity College, at Cambridge, and in his youth drew forth the commendations of Erasmus, as a patron of letters. Inferior even to France in literary progress, England displayed, before the time of Henry VIII., a still more mortifying contrast with Italy. Italy had also her religious schisms and public distractions, but her arts and literature had always a place of shelter. They were even cherished by the rivalship of independent communities, and received encouragement from the opposite sources of commercial and ecclesiastical wealth; but we had no house of Medici. In England, the evils of civil war agitated society as one mass; there was no inclosure to fence in the fields of improvement, no mound to stem the torrent of public troubles; and then followed an additional circumstance to quell the national genius, in the violent deaths for religious opinions. In an age of persecution, the living study of his own species must be comparatively darkened to the *poet*, and is decidedly so to the *historian*. Thus England did not enter into the career of social improvement so early as France; France lay nearer to the centre from which learning and the arts were spread over Europe, and the direct road they must take to England, was through her

dominions. But it is for these reasons that the civilization of England is at this day of a higher order. It is the result of more urgent necessity. The advantage which France undoubtedly had in the beginning, is more than compensated by the superior development of intellect, which has long been our inheritance. The age of Louis XIV. was indeed a brilliant epoch for France, and still more so for her monarch; it was an age of glory, of splendor, and of luxury—of everything, in short, but national wisdom; and it stands the more prominent because it was not preceded or followed by anything that can be compared to it. The even tenor of our constant pace has carried us further in a wider road, and while we persevere in the same track, with as few interruptions to our progress in science, in literature, and in the useful arts, as we have done for more than a century, our pride shall be, not that we have an age of Louis XIV., but that we may boast of all ages alike. The new opening of the stores of classic lore, of ancient history, and of Italian poetry, did at length contribute much to the incitement and the perfection of our national genius. Ancient superstitions lingered among the people, as with others, at the first dawn of mental power, so that the romance of human life had not then departed; the martial and heroic spirit were not dead; for the age of Elizabeth was an age of peace, yet the sound of civil combat might be, as it were, still heard in the distance. The universities of England at this period, says *Roger Ascham*, Queen Elizabeth's tutor, were equal to any others in France, in Spain, in Germany, or in Italy. *Sir David Lindsay*, a page to James V. of Scotland, was a graceful poet, in this age of harsh religious contention, when the Reformers of the North thundered their eloquent rebukes against the papal see. His chief poems are satirical and humorous, as "The Dream," "The Complaint," &c. He also wrote dramas, gross and inelegant, though full of wit. *Bellenden* wrote in prose "The Complaint of Scotland." The beautiful Queen Mary brought over from her loved France much of its fascinating frivolity, but introduced a spirit of elegance and taste for letters, hitherto little thought of. Mary's library, as delivered up to her son, James VI., is characteristic of her mind: French authors and French translations; a variety of chronicles; several romances; Petrarch's sonnets; Boc-

caccio's tales; Ariosto's "Orlando;" and besides these, her favorite poets, Alain, Chartier, Ronsard, and Marot. The poor young queen's plaintive lines on quitting France, are no mean specimen of her taste and delicacy of feeling. *Robert Southwell's* "Valley of Tears," and *Thomas Watson's* "Sonnets," are of this period. *Clapperton* penned some remarkable stanzas in his poem on "Marriage."

The dearness of parchment, and the slowness of scribes, made manuscripts purchasable only by princely wealth. It was the discovery of paper made from rags, and the novel art of taking copies without penmen, which made books become mere objects of commerce, and dispersed the treasures of the mind so freely through the world. One great reason for the development of the human intellect in England at this epoch, proceeded from the freedom with which the people were allowed to judge of the doctrines, and canvass the texts, of the sacred writings. The keen interest with which they now perused the Bible, hitherto a sealed book to most of them, is allowed to have given the first impulse to the practice of reading, in both parts of the island, and to have been one of the causes of the flourishing literary period which followed. *Sir John Fortescue* had written his work on the "Monarchy of England." *Fabian* and *Edward Hall* opened the path of *historical* prose writers. *Lord Burleigh* wrote his "Precepts for Conduct." It was *Burleigh* who put forth the first newspaper. *Sir John Cheke* was the first professor of Greek at Cambridge, and the first who attempted to give precepts and models for the improvement of English composition. About the same period, *Thomas Wilson* published at Cambridge his art of "Rhetoric." *William Grocyn* was professor of Greek at Oxford about the same time; which language he had studied at Florence under *Chalcondyles*. *Latimer* introduced cheerful morality into his sermons instead of legendary superstition. *Thomas*, the historian of Italy, *Cavendish*, the biographer of Wolsey, and *Roger Ascham's* "Schoolmaster," may be given to the reign of Mary, a period little distinguished for the happy leisure necessary for literary pursuits, and looked upon with regret that Christianity should have been so ill understood. We find recorded, about this period, the performance of mysteries and moralities at

Kilkenny, in honor of Mary being proclaimed Queen. "God's Promises in the Old Law," "Saint John Baptist's Preachings," "Christ's Baptizing," &c., were written by *Bale*, Bishop of Ossory, for the above occasion. During the reigns of Edward VI. and Mary, religious controversy occupied every pen, and rather ministered to the passions, than improved the morals of the people; witness the pamphlets of *Fischer*, Bishop of Rochester, against Luther. Elizabeth appeared, and her own talents and taste rapidly augmented the literary power of the English mind. She filled her court with men calculated to shine in almost every field of intellectual exertion. Her successors, James and Charles, resembled her in some respects; and, during their reigns, the impulse which she had given to literature, experienced rather an increase than a decline. There was something, indeed, in the policy, as well as in the personal character, of all these sovereigns, which proved favorable to literature. The study of the belles lettres was, in some measure, identified with the courtly and arbitrary principles of the times; not so much, perhaps, from any enlightened spirit in those who supported such principles, as from a desire of opposing the Puritans, and other malcontents, whose religious doctrines taught them to despise some departments of elegant literature, and utterly to condemn others.

There can be no doubt that the drama, for instance, chiefly owed its encouragement, under Elizabeth and her successors, to a spirit of hostility to the Puritans, who, not unjustly, repudiated it for its immorality. We must, at the same time, allow much to the influence which such a court as that of England, during these three reigns, was calculated to have upon men of literary tendencies. Almost all the poets, and many of the other writers, were either courtiers themselves or under the immediate protection of courtiers; and were constantly experiencing the smiles, and not unfrequently the solid benefactions, of royalty. Whatever, then, was refined, or gay, or distinguished in this country and at this time, came with its full influence upon literature.

The works brought forth under these circumstances, have been very aptly compared to the productions of a soil for the first time broken up, when all indigenous plants spring up at once with a

rank and irrepressible fertility, and display whatever is peculiar and excellent in their nature, on a scale the most conspicuous and magnificent. The ability to write having been suddenly created, the whole world of character, imagery, and sentiment, as well as of information and philosophy, lay ready for the use of those possessed of the gift, and was appropriated accordingly. As might be expected, where there was less rule of art than opulence of materials, the productions of these writers are not unfrequently deficient in taste, and contain much that is foreign to the purpose; in short, systematic cultivation was wanting. On this account, the refined taste of the eighteenth century condemned most of the productions of the sixteenth and seventeenth to oblivion; and it is only of late that they have once more obtained their deserved reputation. After every proper deduction has been made, enough remains to fix this era as by far the brightest in English literature. The sixty or seventy years that elapsed from the middle of Elizabeth's reign to the period of the Restoration are unexampled in history. In point of force and originality of genius, neither the age of Pericles, nor that of Augustus, nor the times of Leo X. or of Louis XIV., can come at all into comparison, for in that short period we shall find the names of most of the greatest men that this nation has produced.

The excellent *Dr. John Collet* was famed for his uncommon learning, and founded the admirable school of St. Paul's. It was under his patronage that *William Lily* wrote his grammar, and attempted to write comedy. He educated *Leland* the celebrated antiquary. *William Tynedale* published the first copy of the Bible in English, in Queen Mary's time. *John Heywood* was one of the first dramatic writers. The poetic talent, in particular, suddenly burst forth in Elizabeth's reign. *Sackville* wrote his tragedy of "Gorboduc." "Mustapha," by *Lord Brook*, was a feeble effort; while the most accomplished gentleman of her court, *Sir Philip Sidney*, was one of the best of our early poets, although his chief work, "Arcadia," a pastoral romance, is in prose. *Gascoigne* and *Tuberville*, both aspired to distinction as poets, and won attention for a little time. *Richard Barnfield* wrote several volumes of poetry; one piece of which is much valued, commencing "As it fell upon a day."

Sylvester's "Soul's Errand" was written also at this time; and the unhappy *Southwell's* poems went through eleven editions in six years. *Samuel Daniel* is a voluminous, but dull poet of this epoch. "A History of the Civil War" is his longest poem; his minor pieces are much more valued. *Drayton's* "Polyalbion," a long poem, descriptive of England, belongs to the time of James I., while *Fairfax's* translation of Tasso's "Jerusalem Delivered" was made in Elizabeth's; and *Sir John Harington* translated Ariosto. *Sir John Davies* wrote a poem "On the Soul of Man," which has good verses. *Sir Philip Sidney*, as the patron of *Spenser*, proved his judgment to be as great as his taste. "The Faëry Queen," and "The Shepherd's Calendar," of *Spenser*, are the delight of every age; he struck the lyre with infinite power and sweetness; he sketched with great delicacy and precision; but his heroes being almost always mere abstract personifications of some virtue, or some vice, we generally know what they are to do; hence we are never entertained with pictures of manners in "The Faëry Queen," while these form one of the greatest charms of Boiardo, Berni, and Ariosto, his cotemporaries. *Sir Walter Raleigh* was a poet; but he also wrote history, when condemned to the seclusion of a prison by the injustice of James I. His adventurous and chivalrous spirit had delighted the court of Elizabeth, and his song of "The Shepherd to the Flowers" charms all lovers of nature. *Raleigh's* "History of the World" is read with melancholy interest, by those who have followed the precarious life of its author, as courtier, navigator, colonizer, and prisoner. *Thomas Kendal's* "Hours of Epigrams," *Nicolas Breton's* "Works of a Young Wit," with *Henry Constable's* fugitive poems, are all of this period, as minor efforts of the pen. *Marlowe*, *Ben Jonson*, *Massinger*, with the twin friends, *Beaumont* and *Fletcher*, appeared on the dramatic horizon, to prepare the mind, by their opening dawn of many beauties, for glorious *Shakspeare!*

The earliest dramatic attempts in England, as everywhere else, were the mysteries and moralities. But it appears that these were known amongst us even sooner than in other countries; for in the "History of the Council of Constance," it is recorded that English prelates entertained their friends, in one of the intervals between

the sittings, with a spiritual play in Latin, such as was not known to the other members of the Council, or, at least, not in such perfection. *Marlowe* wrote seven plays, and made a great improvement in theatrical literature. It is but justice to mention, also, his drama, entitled "The Life and Death of Dr. Faustus," which is written with a force and freedom very remarkable; and, by calling in the aid of magic and supernatural agency, he has produced a work full of power, novelty, and variety, though much inferior to the work of Goethe on the same subject. *Marlowe's* song, "Come live with me," is one of the sweetest we have; and his translation of the opening of the "Hero and Leander" of Musæus is remarkably good. *Ben Jonson's* dramatic talent was so great, that he was preferred, in his lifetime, to *Shakspeare*. His comic powers are especially great, although "Every Man in his Humor," and "The Alchemist," are all that are yet much admired. *Ben Jonson* was highly gifted; he had wit, observation, judgment, memory, and learning. His minor poems are exquisite. *Robert Herrick* was a spirited writer of lyrics, and friend of Jonson. *Massinger* wrote a number of comedies, but only one has kept possession of the stage, "A New Way to pay Old Debts." His best tragedy is considered to be "The Duke of Milan." There are many beauties scattered through his works, with great purity of style and delicacy of manners.

But it is in *Shakspeare* that our wealth is inexhaustible. His personages act upon principles arising from genuine passion, very little modified by particular forms; their pleasures and pains are communicable to all times and all places; they are natural and therefore durable. His plays are expressions of the passions, not descriptions of them. His imagination is of the same powerful kind as his conception of character; it unites the most opposite extremes; and he has such magic power over words, that *one* alone is frequently found to be so happily employed, that it is a picture in itself. "Macbeth," "Othello," "Hamlet," "Romeo and Juliet," are immortal in tragedy; while "The Merry Wives of Windsor," "Twelfth Night," "The Taming of the Shrew," "The Comedy of Errors," are as great in comedy. He has also enriched our history with words that we never forget, and with poetry that clings to our

most intimate affections. The Greeks and Romans, especially the latter, stand before us, not imaginary paintings of a poet, but stern and living realities. His wonderful genius is considered to appear greatest in those plays where he gives way entirely to his imagination, and raises his fancy to a flight above the limits of the visible world, as in "The Tempest," "A Midsummer Night's Dream," "Macbeth," and "Hamlet."

Shakspeare's plays are believed to have been written in the following order:—

	A. D.		A. D.
1st Part of Henry VI.	1589	Henry V.	1599
2d Part of Henry VI.	1591	Much Ado about Nothing.	1600
3d Part of Henry VI.	1591	As You Like It.	1600
The Midsummer Night's		Merry Wives of Windsor.	1601
Dream.	1592	Henry VIII.	1601
The Comedy of Errors.	1593	Troilus and Cressida.	1602
The Taming of the Shrew.	1594	Measure for Measure.	1603
Love's Labors Lost.	1594	The Winter's Tale.	1604
Two Gentlemen of Verona.	1595	King Lear.	1605
Romeo and Juliet.	1595	Cymbeline.	1605
Hamlet.	1596	Macbeth.	1606
King John.	1596	Julius Cæsar.	1607
Richard II.	1597	Antony and Cleopatra.	1608
Richard III.	1597	Timon of Athens.	1609
1st Part of Henry IV.	1597	Coriolanus.	1610
2d Part of Henry IV.	1598	Othello.	1611
The Merchant of Venice.	1598	The Tempest.	1612
All's Well that Ends Well.	1598	Twelfth Night.	1614

The fifty-three plays which are published as the joint work of *Beaumont* and *Fletcher*, confer upon them as much honor as poets as their steady friendship as men. It is said that *Fletcher* had the fancy, *Beaumont* the judgment. *Fletcher* wrote, while *Beaumont* planned the fable and corrected the dialogue of his more witty and volatile friend; but they have leaned to the vices of the age, and have allowed coarseness and indelicacy to usurp frequently the place of intellect. *Sir Henry Wotton's* good sense and graceful poems belong to this period. *Grafton*, the industrious printer, during the

reigns of Henry VIII. and three succeeding reigns, wrote also with tact and energy.

James I. of England was too pedantic and too vain to be a liberal encourager of learning; but the earnest discussions on Romanist and Protestant questions led to much serious writing in his time. It was considered necessary to make a new translation of the Bible, and in 1611 our present translation was published by order of James. The king himself wrote a work called "*Basilicon Doron*," and another on the subject of "*Witchcraft*." *Sir Thomas Overbury* and *Bishop Earle* were clever sketchers of character. *Bishop Jewel* wrote his "*Apology for the Church of England*." *John Knox* wrote his "*History of the Reformation*;" *Buchanan*, his "*History of Scotland*;" *Holinshed*, his "*History of England*." *Baron Napier* was the celebrated inventor of logarithms, and wrote "*Commentaries on the Apocalypse*." *Hooker* earned the title of "*judicious*," and perpetuated his name, with others of a later date, for that truthfulness and spirit which render all writings immortal, though the fashion of them may have faded into oblivion. *Edward Wright* was one of the first writers of travels, and constructed a remarkable sphere. *Abbot*, Archbishop of Canterbury, wrote a "*History of the Massacres of the Valteline*." *Leland* was a writer of antiquarian researches. *Hackluyt* was a great collector of voyages; his works are continued by *Purchas*. *Camden* wrote "*Annals of Queen Elizabeth*" about the same time that *Sir Edward Coke* wrote his invaluable "*Institutes on the Laws of England*." *Camden* made extensive antiquarian researches, and left his library to *Sir Robert Cotton*, who had the same tastes; this last bequeathed the whole to the British Museum. *Peter Heylin* published his "*Microcosmus*." *Archbishop Usher* warmly opposed the Romanists, and also published his "*Annales*." *Chillingworth* wrote "*Religion of the Protestants a safe Way to Salvation*." *John Hales* is of the same class. *Gandon* wrote the "*Ikon Basilike*," in hopes of saving the life of Charles I., by appealing to the feelings of the people. The great *Lord Bacon*, in his work called "*Instauration of the Sciences*," obtained so vast a renown for his mental powers, that his moral weakness is often forgotten. His chief works are "*The Progress and Dignity of the Sciences*;" "*Natural History*;" "*Moral*,

Political, and Historical Essays;" a number of treatises on physics, metaphysics, and chemistry, and "Portraits of Great Men." But it is the "Novum Organon" that embraces the great principles which have rendered his name second only to that of Aristotle as a practical philosopher. There is a pleasing volume from the pen of *Owen Feltham*, entitled "Resolves—Divine, Moral, and Political," in which the author much resembles Bacon. *Burton* wrote his "Anatomy of Melancholy." *May*, *Hayward*, *Knolles*, *Wilson*, and *Baker* were historians of middle rank, but are all useful. The witty *Selden* wrote, "On the Civil Government of England," and "A Defence of the King's Dominion over the Sea." *Sandys*, *Lithgone*, *Howell*, and *Thomas Herbert* were intelligent travelers of this period. *Dempster*, a Scotchman, wrote some clever works in Latin on various subjects. *Bishop Joseph Hall* wrote some able satires. *Archbishop Parker* was a great collector of the works of the Reformers. *Fox's* "Book of Martyrs" became highly popular.

With the poets of the seventeenth century was born the love of form. Elegance and wit try to supersede imagination and passion. *Waller* ranks the first as a poet of this class, and is still estimated as a refiner and improver of our poetical diction. *Cowley* has more energy, and a better philosophy. He praises "Omidia," a lady of that age, Mrs. K. Philips, who attempted poetry. *Chapman*, the quaint translator of Homer; *Carew*, another courtier-like poet of Waller's class; *Sir John Suckling*; *Quarles*, the puritan; *Browne*, the pastoral poet; *Phineas* and *Giles Fletcher*, brothers, of considerable merit as minor poets; *Withers*, the satirist; *George Herbert*; *Sir Richard Fanshawe*, who translated Camoens; *Donne*, who lives in the beautiful lines addressed to his wife, and is considered the first of the metaphysical poets; all are writers of this period, and who, amidst much worthless versifying, have occasional lines of a high order of poetry. *Sir John Denham* won from the severe Dr. Johnson the title of "majestic;" *Sir William Davenant* wrote "Gondibert;" *Cleveland* was a satirist; *Shirley*, a dramatist; *Crashaw*, a religious poet; *Lovelace*, a lyric poet. Meantime, Scotland had had her *Alexander Scot*, *Alexander Montgomery*, *Alexander Hume*, *King James VI.*, the *Earls of Ancrum* and *Stirling*, *Drummond*, and *Sir Robert Ayton*, as native poets, with the two

classical Latinists *George Buchanan* and *Dr. Arthur Johnston*, who have been styled the Scottish Virgil and the Scottish Ovid. *David Calderwood* and *Archbishop Spottiswoode* both wrote a history of Scotland. *Sir James Melvil's* "Court History," and *John Lesley's* "History of Scotland," are of the same epoch.

The outline of our British drama may be traced from "miracle plays," acted in 1119, through a vast number of inferior writers, but in whose works are to be found glimpses of taste and genius worthy of notice; as in *Heywood*, *Udall*, *Still*, *Sackville*, *Edwards*, *Whetstone*, *Lyly*, *Peele*, *Kid*, *Nash*, *Lodge*, *Munday*, *Chettie*, and many more. There are also several anonymous plays worth attention; and then came the brilliant writers, *Marlowe*, *Ben Jonson*, *Beaumont* and *Fletcher*, *Shakspeare*, and *Massinger*. These were succeeded by a host of inferior dramatists, as *Dekker*, *Webster*, *Middleton*, *Marston*, *Robert Taylor*, *Rowley*, *Turnour*, *Cooke*, *Nabbes*, *Field*, *Day*, *Glaphorne*, *Randolph*, *Brome*, *Ford*. After these there was a long cessation of the regular drama; the country was convulsed with civil war.

These minor geniuses bring us to the greatest epic poet of his country; but the age was not prepared to admire him, and *Milton* was more known as the secretary of Cromwell than as the author of "Paradise Lost." In regard to *Milton*, we scarcely know whether to prefer his sublimity or his beauty; his power over both was transcendent. The Satan of *Milton* is the most magnificent creation in poetry. Those parts of the poem which relate to our first parents are given with extreme beauty. *Milton* and *Dante* have been frequently compared; both are the most powerful poets of their country, but *Dante's* genius has not the grasp or the soaring power of *Milton*. *Dante's* strength is made up of units; his talent consists in a clear and striking detail of facts. *Milton's* genius was massy and congregated. *Milton* has been considered the greatest epic poet of the world; there are certainly a grandeur of conception and a breadth of character pervading this poem, from beginning to end, that we scarcely admit to exist in any other poet. The "Paradise Regained" is more feeble. "Lycidas" is a lovely pastoral elegy. "Comus," "Samson Agonistes," and his sonnets, speak highly of his poetic power. *Milton's* prose works are splendid in

diction; but some of them bear painful stamp of the violent prejudices of his times.

The prose writers of the fourth period (including the Commonwealth, reigns of Charles II., and James II.) attained a high degree of perfection. The chief writers on philosophical and political subjects are *Milton*, *Cowley*, *Sidney*, *Temple*, *Burnet*, and *Locke*; in history, there were *Clarendon* and *Burnet*; in divinity, *Barrow*, *Tillotson*, *Stillingfleet*, *Sherlock*, *South*, *Calamy*, *Baxter*, and *Barclay*; in miscellaneous literature, *Fuller*, *Walton*, *L'Estrange*, *Dryden*, and *Sir Thomas Browne*; in physical science, or natural philosophy, *Boyle*, *Barrow*, and *Sir Isaac Newton*. *Milton's* "Iconoclastes," or the Image-breaker, and his "Defence of the English People," in answer to *Salmasius's* "Defence of the King," with a "History of England" to the Conquest, are his chief prose works. *Cowley* wrote "Discourse on the Government of Cromwell." *Algernon Sydney*, the English Cicero, wrote most eloquently "On Government;" but the age was unequal, in its dawning strength, to protect him. *Sir William Temple's* "Remarks on the United Provinces," "Memoirs from 1672 to 1692," and "Essay on Ancient and Modern Learning," are models for style. This last work created a long literary controversy throughout Europe. *Archbishop Tillotson* was another writer who greatly improved the English tongue. His sermons are at once eloquent, perspicuous, and convincing. *Fuller* wrote his "Worthies of England." *Dugdale* wrote his "Antiquarian History of Warwickshire," a most entertaining work. *Stowe*, *Spelman*, and *Speed* are antiquarians of this epoch. *Stowe's* "Survey of London," and *Spelman's* "Works on Ancient Laws," are of great value. *Clarendon's* "History of the Rebellion," is the most remarkable work of this age. His "Survey of the Leviathan," is an essay in answer to *Hobbes's* work, entitled "The Leviathan," which was publicly censured by Parliament. *Hobbes* was the first of that class of doubting philosophers who have since awakened such various thoughts on the subject of divine revelation. *Lord Herbert* of Cherbury was a friend of *Hobbes*, and wrote on the same subjects. *Jeremy Taylor*, a chaplain to Charles I., wrote several excellent defences of the church; but when the Parliament was successful, *Taylor* retired into Wales, and kept a

school for the maintenance of his family. It was in this humble position that he penned those copious and fervent "Discourses" which have rendered him one of the first writers in the English language. *Sir Thomas Browne* is another of the same class of eloquent writers on religious topics at this period. *Bishop Wilson* published his "Principles and Duties of Christianity;" and a few years later, *Bishop Warburton* wrote his "Divine Legation of Moses." *Evelyn*, the founder of the Royal Society, wrote his "Sylva," or treatise on Forest Trees. The Honorable *Robert Boyle* stands peculiarly conspicuous for his efforts in spreading abroad Christianity. He wrote "A free Inquiry into the vulgarly received Notion of Nature," and various other treatises. *Harrington's* political work of "Oceana," and the "Letters" of *Lady Russell*, belong to this period. *Charleton* was a lively describer of character; and, in his "Discourses concerning the different Wits of Men," awoke the first ideas of phrenology. *Cudworth* wrote his "True Intellectual System of the Universe." *Sir Roger L'Estrange* disgraced his pen by selling it to political party, and stands the first on record for this dishonor. The excellent *Stillingfleet* wrote his "Origines Sacræ." *Dr. Robert South* is called the wittiest of English divines, and was an earnest supporter of the Church of England in its troubles. *Bishop Wilkins* and *Bishop Pearson* were noted for their theological works. *Bishop Sprat* wrote "The Life of Cowley," and various sermons: his style is considered the best of the middle period. *Dr. Henry More* was a learned cultivator of the Platonic philosophy, and wrote "The Mysteries of Godliness," &c. *Richard Baxter* was an eminent nonconformist; his best work is entitled "The Saint's Everlasting Rest." *Dr. John Owen* was of the Independents, and wrote "An Exposition on the Epistle to the Hebrews." *Edward Calamy* was in great favor with the Presbyterian party. His sermons are published under the title of "The Godly Man's Ark." *Flavel* was another zealous nonconformist. His works are in a plain, perspicuous style; his "Husbandry Spiritualized," and "Navigation Spiritualized," are much valued by the Calvinists. *Matthew Henry* is another of the eminent nonconformist divines of this period. *George Fox* founded the Society of Friends, and left numerous writings. *Robert Barclay* wrote his

celebrated "Apology for the Quakers." *William Penn* was another anxious supporter of the same sect, and wrote "Sacred Histories of the Old and New Testament." *John Bunyan* was a member of the Baptist congregation, and wrote his admirable "Pilgrim's Progress" while in prison for his religious opinions. His sermons, or essays, are also much valued.

While *Milton* was attracted by the serious view of the Puritan professions, *Butler* was looking at their ludicrous exaggerations, and turning them to account in his clever poem of "Hudibras;" his prose works are also witty, and full of pithy truths. But the restoration of Charles II. was fatal to poetry. The *Earl of Rochester*, this king's favorite, had both wit and taste, which he sadly misused. Not so the *Earl of Roscommon*; whose poems are, at least, free from indecency. *Sir Charles Sedley's* poems are also without license. The *Duke and Duchess of Newcastle* wrote some pretty things; for there were some writers who partook of the draught of wit and gayety brought over from France by the king and his followers without utterly abandoning their previous tastes, or the wisdom of their English ancestors. The fine patriotic mind of *Andrew Marvel* inspired some pleasant versè. Old *Izaak Walton* wrote his charming volume, "The Complete Angler." *Cotton* wrote his "Emigrants in the Bermudas," and "Visions in Verse." There was *Vaughan's* harsh poetry, and *Stanley's* "Eschylus;" but, in fact, the first name of this period is that of *Dryden*. He was at the head of his school as a bitter, biting satirist; a writer of sensible, sonorous, masculine verse. His "Ode on St. Cecilia's Day," his "Satires," and his "Fables," will ever perpetuate his name. His plays want natural pathos and stage propriety; of these, he wrote a considerable number, which are rarely heard of: "Don Sebastian," and "All for Love," are the best. *Dryden* translated Virgil's *Æneid* into very graceful verse, and made translations also of Plutarch, Juvenal, and Persius. *Sir George Etheldridge*, *Wycherley*, *Thomas Shadwell*, and *Mrs. Aphra Behn* were rival dramatists of the same day. *Otway* and *Lee* were more renowned cotemporaries. *Otway* was acutely sensitive, and has written a play, entitled "Venice Preserved," which must please as long as truth of feeling and harmony of language subsist. *Lee* was

powerful, but bombastic; his "Rival Queens" is still occasionally acted. *Rowe* followed *Lee's* manner, but had more pathos; his "Jane Shore" is yet liked. *Congreve's* "Mourning Bride" is of the same era, and is identified with the first success of Mrs. Siddons in London. *Mrs. Centlivre* was peculiarly happy in her arrangement of plot, and is a very successful writer of comedy. *Southern's* tragedy of "Isabella, or the Fatal Marriage," is yet a favorite.

Addison may stand at the opening of the eighteenth century as the founder of the taste and style of a school which reigned through a great number of years, and which still deserves the title of classical. *Addison* tried his strength in tragedy, but his "Cato" has too much classic stiffness. It reads admirably, and dwells in the memory of every lover of fine thoughts and fine verse; but there is not action enough in it for the stage. But if *Addison* did not shine in this department of literature, he amply compensated by the elegance of his prose writings, which will be named later. *Hervey* wrote his "Meditations among the Tombs." *Philips* produced his "Splendid Shilling." *Charles Sackville*, Duke of Dorset, wrote a few sweet poems. *Parnell* bequeathed us his graceful poem of "The Hermit." The Duke of Buckingham wrote an "Essay on Poetry." *Gay* wrote some admirable fables, some fine ballads (as "Black-eyed Susan"), and his comedy of "The Beggar's Opera." *Matthew Prior* is better remembered as the author of a poem called "The Nut-brown Maid," than as Secretary of State. *Green* wrote a poem called "Spleen." Then we had *Lillo*, the tragic poet of the middle and familiar life; and he is a master of potent effect in his exhibition of human suffering, as in "George Barnwell," and "Fatal Curiosity." At length, came the better known and more celebrated *Alexander Pope*. He was a fit successor to the chair of Dryden; these two are the great masters of the artificial, or classical style of poetry, in opposition to the romantic, or Shakspearian style; and they have a claim upon our gratitude as having produced a kind and degree of excellence which existed equally nowhere else. *Pope* had the same stinging sarcasm, and the same good sense as Dryden; the same hatred of what is base and mean, with something more of refinement, and a clearer moral view, than

can be ascribed to his predecessor: each, however, belonged to his age, and illustrated it finely. *Pope* wisely thought, that if a reformation in morals was to be effected, it must be by the example, not of the poor, but of the high-born and opulent; and he lashed the gilded follies and sins of the wealthy with infinite good-will. His poem of "The Rape of the Lock" is a literary jewel of classic grace and wit: his "Essay on Man," and "Essay on Criticism," are highly valued for their acute reasoning and good sense; but his master-piece, as a poem, is "The Epistle of Eloisa to Abelard." *Pope's* translations of the *Iliad* and *Odyssey* are fine specimens of the beauty of the English language.

The poet *Young* seems to have had a peculiar preference for serious subjects, although a man of gay temperament, and inclined to forget the reverses of life in his own pilgrimage. His "Night Thoughts," as a whole, is a poem that carries a distempered view of human life, so that its entire perusal is a painful and tedious task; yet it presents many passages of sublime expression, profound reflection, and striking imagery. In his tragedy of "Revenge," he is scholastic and monkish.

The name of *Pope* brings to mind his fair friend (and bitter enemy!) the witty and graceful writer of letters, *Lady Mary Wortley Montague*. *Dr. Arbuthnot* was one of the brilliant wits of the same age; his satirical "History of John Bull," has given a cognomen to Britain, which will not easily be forgotten. *Rymer* wrote "Criticisms on the Tragic Writers;" and splenetically pulls to pieces poor *Shakspeare*; *Rymer* has, however, left a name which is much valued by historians. He formed a collection of all the public transactions, treaties, conventions, and state letters, and this is esteemed one of our most authentic and valuable records; the work is entitled "Rymer's Fœdera." *Ochley*, *Strype*, and *Carte* wrote English history about this time; and *Thomas Stanley's* "History of Philosophy," *Anthony Wood's* "Athenæ Oxonienses," *Elias Ashmole's* "Institution of the Order of the Garter," *John Aubry's* "Miscellanies," all belong to *Rymer's* period. Very different to these ponderous writers were *Tom D'Urfey* and *Tom Brown*, the first a merry writer of comedies, the last known in his age for his dialogues and poems. Meanwhile Scotland had many learned men,

but only *Sir George Mackenzie* as an author. He wrote an important "Memorial of the Affairs of Scotland," and "Essays." He was an eminent judge under Charles II. and James II.

During the latter part of the seventeenth century, while England was suffering from the consequences of civil war, the public taste had become corrupted, insipid, tame, and sickly; the language itself was neglected, and the great old poets were sinking fast into oblivion; but so soon as, by a fortunate revolution, the political independence of England came again to be displayed, her national literature also began to revive. The French taste (which the English had adopted after the Puritan period had passed away) became every day weaker; and they recurred, at last, with redoubled affection, to the old writers of their own country. Many circumstances tended to make the short reign of Anne illustrious—the campaigns of Marlborough, the new spectacle of seeing England at the head of a successful continental confederacy, and the literary characters of the age. Many of these were called to fill active stations; not to mention inferior instances, we may recollect the negotiations of *Prior*, and the uncommonly important situation *Swift* held with the Tory administration; the political ambition of *Bolingbroke*, equaling his literary aspirations; and the domestic question then at issue, whether the House of Hanover should succeed, or the House of Stuart be restored. In the midst of these feelings, the opening of the eighteenth century was remarkable for a class of writers, peculiarly eminent for wit, elegance, and taste. These were the distinguished authors of those essays published periodically, which have placed British literature in so high a rank. While *Addison* was in Ireland as secretary to Lord Wharton, *Sir Richard Steele* commenced the first of these publications under the title of the "Tatler," to which *Addison* liberally contributed. Twice in the week, a short paper appeared, so conducted as to lash the vices of the age, at the same time that it promulgated virtue, under its most pleasing form. It was the great aim of these papers, that no subject connected with the good of mankind should be left untouched; some are expressly devoted to religious topics; and those for Saturday in the "Spectator," written by *Addison*, contain some of the most beautiful reflections ever produced. *Eustace Budgell*

wrote the papers in the "Spectator" that are signed X. *John Hughes* was another contributor, and is known as the author of a play called the "Siege of Damascus." *Sir Richard Steele* wrote also many comedies, among which "The Conscious Lovers" is the best. "The Guardian" was another of these periodicals, in which *Addison* gave his masterly touches; and "The Freeholder" was attempted in defence of Government, but the violence of politics put an end to it. *Addison's* "Tour through Italy" is esteemed by all lovers of classical associations. "The Adventurer" was another periodical under the direction of *Dr. Hawkesworth*. "The World," "The Connoisseur," "The Mirror," "The Lounger," were of the same class.

Lord Shaftesbury wrote "Characteristics of Men, Manners, Opinions, and Times;" and the great philosopher *John Locke* gave to the world his celebrated "Essay on the Human Understanding," which will be a lasting monument of English talent. In this essay, *Locke* is looked upon as a model of the greatest clearness and simplicity in philosophical writing; while *Shaftesbury* is pointed out as exhibiting philosophy dressed up with every possible ornament of language. *Locke* also wrote "Thoughts on Education," "Discourses on Government," "Letters on Toleration," and "Commentaries on Saint Paul." *Atterbury*, Bishop of Rochester, and *Burnet*, Bishop of Salisbury, were both celebrated for mental talent. It is said of the former that he never attempted to show the *beauty* of holiness, till he had convinced his hearers of its *benefit*. *Burnet* wrote "A Vindication of the Church of Scotland," and "A History of the Reformation;" but he is most known for the "History of his Own Times." *Atterbury's* sermons meddled a little too much with politics. Indeed, both of these learned men were unfortunate in this respect, and, in consequence, lived many years in exile; as also the witty, graceful, and fascinating *Lord Bolingbroke*. He wrote, while in France, "A Course of Letters on the Study and Use of History." When he returned to England, he became the patron of *Pope* and *Swift*, and other men of letters. *Dr. Isaac Barrow* was one of the fertile and abundant preachers of this epoch, whose sermons remain as examples of intense earnestness in the great cause of religion. *Barrow* is venerated also as the preceptor of our

philosopher Newton; he published seven works on "Mathematics," but afterwards gave himself up exclusively to divinity. As an author, *Sir Isaac Newton's* scientific works form the base of his renown; but he is looked upon with veneration by every friend to Christianity, as its warm supporter, and as an earnest illustrator of the Holy Scriptures. His "Treatise on Ancient Chronology" is invaluable; and his "Mathematical Principles of Natural Philosophy" was looked upon as the production of a celestial intelligence rather than of a man. *Dr. Samuel Clarke*, an able metaphysician, wrote a "Treatise on the Scripture Doctrine of the Trinity;" *Charles Leslie*, "A Short and Easy Method with the Deists," which is still popular. *William Whiston* wrote "A Theory of the Earth;" he was eccentric and learned. *Dr. Philip Doddridge* was a copious expositor of the Holy Scriptures. *Dr. William Nicholson* published "Historical Libraries of England and Scotland." *Dr. Matthew Tindal* wrote "Christianity as Old as the Creation." *Dr. Bentley's* answer to Collins' "Discourse on Free Thinking," is a noted work. He was the witty antagonist of the *Honorable Charles Boyle*, in the controversy concerning the originality of the epistles of Phalaris. *Bentley* had many of the finest minds to contend with; at a later period of his life, he drew forth the censure of *Dr. Conyers Middleton*, another cotemporary, for accepting exorbitant fees as Regius Professor. *Middleton* wrote the "Life of Cicero." *Dr. Jortin's* sensible works belong to this period. *Bishop Sherlock* wrote his "Vindications of the Doctrine of the Holy Trinity." *Whitelock* wrote his "Memorial of English Affairs." *Daniel Defoe* wrote his admirable "Robinson Crusoe," and many other works. *Bernard Mandeville* wrote a clever satire called "The Bees;" and *Andrew Fletcher*, of Saltoun, wrote his able political discourses.

It was now that British comedy made a bold and successful advance. *Farquhar's* "Constant Couple," "The Way to Win Him," "The Recruiting Officer," and "The Beaux Stratagem," all present admirable scenes of comic effect and sprightly dialogue. *Congreve's* "Double Dealer," "The Old Bachelor," and "Love for Love," are still valued; and *Sir John Vanbrugh's* "Provoked Husband" is one of our most pleasing and most universal favorites, with "The Provoked Wife," and "The Relapse," all replete with wit and ac-

tion. *Cibber*, too, fluttered among the strong-minded men of the day; gifted and gay, he was a successful actor of comedy, and a successful writer of more than one. "The Careless Husband" is the best, but "The Nonjuror" brought him most fame. It was an attack upon the Jacobites, and obtained for its author the honor of the laureate, although *Pope*, in his jealousy and bitter satire, could only make him the hero of "The Dunciad." It may be remarked that, in the series of English comic poets, *Wycherley*, *Congreve*, *Farquhar*, *Vanbrugh*, *Steele*, and *Cibber*, there is a gradation from unblushing indecency to tolerable modesty. *Macklin*, the actor, wrote the plays of "Love à-la-Mode" and "The Man of the World." At the accession of *Queen Anne*, *Dean Swift* embarked in politics, hoping for preferment in England, but being disappointed, his temper was embittered, and his strong spirit of satire increased. In prose, *Swift* is distinguished for clearness and force; his principal works are, "Gulliver's Travels," a most entertaining fiction and satire; an allegory, entitled "A Tale of a Tub;" various political tracts, with a variety of admirable essays and letters, which, for pungency and felicity of style, have never been surpassed. His value, however, as a moral writer is not great; for his wit was so licentious, that no subject, however sacred, and no character, however amiable, could escape it. *Lardner's* "Credibility of the Gospel," *Prideaux's* "Connection of the Old and New Testaments," and *Sherlock's* "Discourse on Death," belong to this epoch. *Dr. Potter's* "Antiquities of Greece" excited the attention of the learned both at home and abroad. *Berkeley's* "Metaphysical Speculations" also excited much attention. *Hunter*, *Black*, *Cavendish*, *Maskeleyne*, *Playfair*, and *Herschel* were all natural philosophers of this period. The very original *Lord Kames* created a name, as philosopher and lawyer, of which the Scotch are justly proud. His "Essays on Criticism," "History of Man," "Hints on Education," "Introduction to the Art of Thinking," are all productions of a man endowed with powerful and varied talent. His countryman, *Allan Ramsay*, was, at nearly the same time, a poet of no mean value. His pastoral comedy of "The Gentle Shepherd" stands quite apart from the general style of European pastorals; it has no satyrs, nor featureless simpletons, nor drowsy landscapes, but distinct characters

and amusing incidents; the author's verses have passed into proverbs, and continue to be the solace and delight of the peasantry whom he describes. *Thomson* is claimed by both nations; and all are equally anxious to praise his "Seasons," "Castle of Indolence," and poem of "Liberty;" but his tragedies of "Tancred and Sigismunda," "Agamemnon," and "Sophonisba," though containing eminent poetical beauties, have never been able to win much attention; "Coriolanus" is much better liked. The unhappy *Savage* was so stung by the cruelty of his unnatural mother, that he perpetuated the disgrace of his birth in a poem of powerful energy and acute feeling. He was too sensitive not to be profoundly pitied; and, at the same time, his intellectual talents were of the first order. *Shenstone's* "Schoolmistress," *Akenside's* "Pleasures of the Imagination," and *Warton's* "History of Poetry," carry us forward to the more popular poet *Cowper*, who forms a striking example of genius writing the history of its own secluded feelings, reflections, and enjoyments, in a shape so interesting as to engage the imagination like a work of fancy. He has invented no character in fable, or in the drama; but he has left a record of his own, which forms not only an object of deep sympathy, but a subject for the study of human nature. His poem called "The Task," is enshrined in the hearts of all English readers; and his translation of "The Iliad" has obtained commendation of all learned men, from its closeness to the original. *Collins* and *Gray* are considered our two finest lyric poets. *Collins's* odes "On the Passions," "On Evening," "On the Poetical Character," and the "Dirge" in *Cymbeline*, are of the first class. *Gray's* Pindaric ode, "The Bard," his "Hymn to Adversity," with the "Elegy," are still among the choicest specimens of English poetry. *Mason*, the friend of both, was not equal to either in poetic talent; but his intellectual taste and erudition were remarkable, as may be seen from the notes to "Elfrida" and "Caractacus," two of his tragedies, and his "Art of Painting." *Goldsmith* was superior to all these three, and performed miracles of skill from pure happiness of nature. After *Pope*, he is the most flowing and elegant of our versifiers; his "Traveler" and "Deserted Village" will never die in our literature, and are so replete with beauties, that they are always cherished and

ever new. His prose works are in no way inferior. The comedies of "The Good-natured Man," and "She Stoops to Conquer," are among our best. *Goldsmith* is one of the best painters after nature. Among these fine productions, we must not forget the charming novel of "The Vicar of Wakefield," which is also from *Goldsmith's* magic pen. He is also valued as a historian, and wrote a most entertaining work, entitled "Animated Nature."

We have now a long list of minor poets, whom it is only fair to mention, as each has some peculiar grace for which his name has lived. *Glover's* "Leonidas;" *Blair's* poem of "The Grave;" *Dyer's* "Grongar Hill;" *Hamilton's* "Braes of Yarrow;" *David Mallett's* "William and Margaret," and the well-known "Edwin and Emma;" *Tobias Smollett's* "Ode to Independence;" *Armstrong's* "Art of preserving Health;" *Mickles'* "Cunmor Hall," and translation of Camoens' "Lusiad;" *Dr. Thomas Percy's* "Oh Nanny, wilt thou gang wi' me," and "The Friar of Orders Grey;" *Robert Loyd's* "Actor;" *Churchill's* "Rosciad;" *Michael Bruce's* "Lochleven;" *Logan's* well-known lines "To the Cuckoo," which appear, however, to belong to *Bruce*; *Thomas Warton's* "Sonnets;" *Joseph Warton's* "Ode to Fancy;" *Smart's* "Song to David;" *Robert Dodsley's* Poems; *Lord Littleton's* "Monody;" *Sir William Jones's* Poems; those of *Francis Fawkes*; of *William Whitehead*; *Grainger*, *Merrick*, *John Scott*, *William Oldys*, *John Cunningham*, *Christopher Anstey*, *Thomas Moss*, *Alexander Ross*, *John Lowe*, *John Skinner*, *Robert Crawford*, *Sir Gilbert Elliot*; *Robert Ferguson's* "Cauler Water;" *Lady Anne Barnard's* "Auld Robin Gray," and *Hammond's* "Careless Content," all belong to the list of this period, though differing in slight degrees of worth. There was also *Somerville*, whose poem of "The Chase" deserves especial notice; *Smith*, *Duke*, *King*, *Garth*, *Hughes*, *Blackmore*, *Fenton*, *Yalden*, *Philips*, *Stepney*, *Sprat*, *Savage*, *Tickell*, *Langhorne*, and *Pomfret*, who are all noticed by *Dr. Johnson* in his "Lives of the Poets." The "Leonidas" of *Glover* is an epic of some merit. Nor must the devotional hymns of *Dr. Isaac Watts* be forgotten, for they are deservedly popular; nor the plaintive tale of poor *Falconer's* "Shipwreck," predictive of his own. *Macpherson's* poems of Ossian excited the liveliest enthusiasm, and awakened endless discussion

as to their originality. But there is one yet unnamed, whose claims to remembrance cannot be so easily set aside; they have been sanctioned by learning, hailed by genius, and hallowed by misfortune. This is *Chatterton*; yet it is not so much what he has done, as the age at which it was done, that excites our wonder. The facility of composition, the vigor and knowledge evinced by *Chatterton* are most extraordinary for the age of sixteen. His "Minstrel's Song," in the poem of "Ella," is considered the best specimen of his talent. Scotland had her "Minstrel" also; for *Dr. Beattie's* poem, so called, is highly valued. He was soon followed by the inimitable *Burns*, the brightest jewel in the Scottish coronet of intellect, and justly deserving the title of "The Favorite of Nature." His poems of "The Cotter's Saturday Night," in the serious vein, and "Tam O'Shanter," in the comic, would alone perpetuate his name; but he has written so many beautiful songs in both descriptions, that every one may select his favorite. There is in them a fine natural eloquence, the effusion of a warm and honest heart, with an earnestness and directness of purpose which makes his *sentiment* the poetry of his poem, not the images or words in which it is clothed. *Hartley's* "Observations on Man," which is highly valued by metaphysicians; *Butler's* "Analogy of Revealed and Natural Religion," admirable for its reasoning; *Gregory's* "State of Man and other Animals," also his "Father's Legacy to a Daughter," appeared about this time.

Richardson stands at the head of our novelists, and atones for the tedium of his numerous volumes by the traits of delicacy and nature which he so minutely paints. "Clarissa Harlowe" is drawn with such truth, that you follow the heroine with unwearied pleasure even through seven or eight large volumes, and weep in agony over her sorrows and her death. "Sir Charles Grandison" is less touching, but scarcely less pleasing. *Richardson's* characters are rather such as we should wish them to be, than such as nature makes them. *Fielding* is a striking contrast, both in manner and matter; he is coarse and terse, but true to nature, and leads his reader through the degradations of life to teach him to avoid them. "Joseph Andrews," "Tom Jones" (often called the *first* of English novels), and "Amelia," are eminent productions. *Smollett* had the

same graphic talent, but with more wit and license. His novels were written in the following order: "Roderick Random," "Peregrine Pickle," "Count Fathom," "Sir Launcelet Greaves," and "Humphrey Clinker." *Sterne* formed a style for himself, which was much imitated, but is now deservedly looked upon as affected and exaggerated. Many passages in his "Tristram Shandy" and "Sentimental Journey" contain sentiments which would do honor to every mind; but the study of his works as a whole is by means advantageous to the young: they are, however, valued for their masterly sketches of character. *Horace Walpole's* tale of "The Castle of Otranto" was warmly admired; but he is more famed for his unrivaled "Letters," and for the agreeable court gossip of his "Reminiscences." *Mackenzie's* story, called "The Man of Feeling," was produced in 1771; and was quickly followed by his "Man of the World," and "Julia de Roubigné." *Mrs. Sheridan's* novel of "Sydney Biddulph" met with great admiration. Her husband, *Thomas Sheridan*, compiled a good Dictionary, and wrote the "Life of Swift."

Lord Chesterfield's name brings with it not only the memory of his own superior talents and acquirements, but that of a crowd of eminent men who lived around him. In the court of the Prince of Wales (father of George III.) *Chesterfield* was one of the stars of intellect; he was the patron of many of our literary men, and liked the distinction; but his neglect of *Johnson* has cast a cloud over the author of "Letters of a Father to his Son," and proves him to have been far more benevolent in word than deed. *Dr. Johnson* was struggling with all the difficulties of life while he produced his herculean work of "A Dictionary of the English Language." "The Rambler" was an effort made by him to revive the periodical works before mentioned. "The Idler," a similar production, followed, and both contain much admirable morality, but the style is often inflated and verbose. *Johnson's* beautiful little romance of "Rasselas, Prince of Abyssinia," is one of the classical gems of our literature. His "Lives of the Poets" was written in the author's seventy-second year, which may possibly account for the asperity which is frequently visible; but it is also an astonishing production in every respect. *Johnson* has been styled the "Colossus

of Literature." Cotemporary with him was *David Hume*, who was gaining distinction as a philosopher and historian. He was endowed with a sagacious mind and a cultivated taste, and his style is considered to possess the true Attic elegance; but his philosophy, unfortunately, was of that chilling, ungrateful skepticism, which renders life a mere mechanism, and man worse than a brute. His "History of England" is frequently inaccurate in its statements and its dates; but the depth and acuteness of its philosophical reflections, and the beauty of its style, have rendered it immortal. *Smollett* (whom we have mentioned as a novelist) continued *Hume's* "History of England," and, with a harsh style, is even more inaccurate. *Hume's* "Natural Religion" called forth *Dr. Beattie's* (author of "The Minstrel") able work, "An Essay on the Nature and Immutability of Truth;" which was followed by "Evidences of Christianity," and "Elements of Moral Science." *Robertson*, another Scottish writer of history, is distinguished for his clearness and grace of style. "The History of Charles V.," "History of Scotland," "History of America," and "Historical Disquisition concerning India," all do honor to his pen. *Fergusson*, a fourth historian from the sister kingdom, has given an excellent work in his "History of the Roman Republic." *Gibbon* was already on the horizon of literature, but had not yet put forth all his strength; but at last, after twenty-three years of labor, he published his celebrated "History of the Decline and Fall of the Roman Empire," which has gained him immortal renown. Several useful, though minor, writers of history now follow. *William Tytler* opposed *Robertson's* views on Mary Queen of Scots, and wrote "An Inquiry," &c., upon this subject, which is considered weak and inconclusive. *Bower* wrote "A History of the Popes;" *Dr. John Campbell* wrote "A Military History of the Duke of Marlborough;" *Guthrie* was indefatigable, and wrote "A History of England," "History of Scotland," "A Geographical Grammar," &c. *Goldsmith* published, 1763, a "History of England, in a Series of Letters from a Nobleman to his Son;" admirable in every way. *Lord Lyttleton* wrote his "History of the Reign of Henry II." *Dr. Robert Henry* wrote a "History of Great Britain," down to the time of Henry VIII., which is much esteemed. *Dr. Gilbert Stuart* wrote a "History of

Scotland," a "Dissertation on the British Constitution," and a "History of the Reformation." "Histories of Ireland" were written by *Dr. Warner* (1763) and *Dr. Leland* (1773). *Whittaker* wrote a "History of Manchester," showing considerable antiquarian research. *Orme* wrote a "History of the British Transactions in India." *Granger* wrote a "Biographical History of England;" *Macpherson*, a "History of Great Britain from the Restoration to the Accession of the House of Hanover." *Lord Hailes* gave the "Annals of Scotland;" *Watson*, a "History of Philip II.;" *Russell*, a "History of Modern Europe." *Blackstone's* "Commentaries on the Laws of England" appeared; and *Kennicott's* Hebrew Bible. *Wesley* founded the Methodist Society. *Ray*, *Flamsteed*, *Halley*, and *Bradley* were all natural philosophers of this age. *Ray's* "Wisdom of God manifested in the Works of Creation" is much esteemed.

Among the number of learned, intellectual, and witty men who frequented the house of *Dr. Johnson*, was *Arthur Murphy*, who, after having made a translation of Tacitus, wrote several good comedies; as, "The Way to Keep Him," and "All in the Wrong." *Murphy* also wrote the lives of Johnson, Fielding, and our great actor *Garrick*, who was himself author of several lively farces. The tragedy of the "Grecian Daughter" is also by *Murphy*, at this period. The rich vein of humor which is to be found in the middle classes of the English, had a representative in *Samuel Foote*, whose wit and talent for ridicule have procured for him the name of the British Aristophanes. In *Foote's* very amusing three-act pieces there are a strength of character, a keenness of satire, and such sparklings of wit, that the reader forgives the negligence often apparent in the plot, and the incompleteness of the catastrophe. *Dr. Hoadley's* play of "The Suspicious Husband," and "The Heiress" of *General Burgoyne*, are highly esteemed; and, soon after them, the brilliant genius of *Richard Brinsley Sheridan* added immortal specimens of his power in comedy by "The Rivals" and "The School for Scandal." *Colman*, the elder, was another successful writer of comedy, as in "The Jealous Wife." *Edward Moore's* much-admired play of "The Gamester," *Brooke's* "Gustavus Vasa,"

Dr. Brown's "Barbarossa," and *Home's* "Douglas," belong to the same time.

We must not omit the powerfully pathetic and patriotic poet *Dibdin*, whose naval songs have carried delight and sound morals to a class of men not easily touched by literature.

Bishop Butler did honorable service in the higher branches of ethics, but it was not till after nearly a hundred and fifty years that a decided taste for metaphysics was visible. *Dr. Francis Hutcheson* published his "Inquiry into Beauty and Virtue," about 1726; and followed it by another fine work, entitled "A System of Moral Philosophy." The system of Idealism, of *Berkeley*, and the writings of *Hutcheson*, produced *Hume's* "Treatise on Human Nature," which was followed by his "Inquiry concerning the Principles of Morals," and "Dialogues on Natural Religion." *Dr. Adam Smith* succeeded *Hutcheson* as the professor of moral philosophy in Glasgow, and wrote a "Theory of Moral Sentiment;" and, some years after, appeared his great work on political economy, entitled "An Inquiry into the Nature and Causes of the Wealth of Nations," which has since made him be regarded as the founder of the science of political economy in England. In the mean while, *Dr. Reid's* "Inquiry into the Human Mind" was published, and "Essays on the Intellectual Powers of Man." *Lord Kames* had written his "Essays on the Principles of Morality and Natural Religion," and other works. *Dr. Beattie's* metaphysical works are named already. In England, *Hartley's* "Observations on Man,—his Frame, his Duty, and his Expectations," drew many admirers. *Dr. Price* wrote "A Review of the principal Questions and Difficulties in Morals." *Abraham Tucker* wrote a very pleasing work on "The Lights of Nature pursued." *Dr. Priestley* published a series of disquisitions on "Matter and Spirit;" but *Priestley* was more eminent as a natural philosopher than a metaphysician.

The divines of this period wrote with great talent and considerable sagacity. *Bishop Warburton* was brilliant and bold; his "Alliance between Church and State," and the "Divine Legation of Moses," evince prodigious learning. *Dr. Lowth* wrote a "Life of Wykeham," and "Translation of Isaiah," which are highly esteemed, with other works. *Dr. Conyers Middleton's* "Life of Cicero" is

already named; he entered warmly into the controversies of the times. The *Reverend William Law* wrote the popular work "A Serious Call to a Holy Life." *Dr. Watts* wrote his elementary works on "Logic," and "Improvement of the Mind;" with various other theological writings. *Dr. Richard Hurd's* "Introduction to the Study of the Prophecies;" *Dr. Horne's* "Commentary on the Book of Psalms;" *Dr. Jortin's* "Life of Erasmus," are all esteemed works: the latter writer gave offence to the high-church party by the freedom of his remarks, as also *Dr. John Jebb*, in his theological writings. *Bishop Newton's* "Dissertations on the Bible," and *Archbishop Secker's* "Lectures on the Catechism," have been of eminent service in sacred literature.

The remarkable men, *Whitfield* and *Wesley*, both deserve mention here. The former was most eloquent as a preacher, but tame as a writer; the latter was more learned, and better fitted to be the leader of a sect. *Wesley* was indefatigable in preaching and in writing: his apostolic earnestness procured for him sincere and profound respect; but though his writings are voluminous, none of them have gained a reputation beyond the circle of his own followers.

The English dissenters now evinced considerable ardor in study. *Nathaniel Lardner* wrote various works of importance; his chief productions are "On the Credibility of the Gospel," and "A large Collection of Ancient Jewish and Heathen Testimonies to the Truths of the Christian Religion." *Hugh Farmer* wrote a "Dissertation on Miracles," with close reasoning and profound thought. *Dr. James Forster* wrote "Discourses on National Religion and Social Virtue," with considerable eloquence.

In the Scottish Church, there were *Dr. Hugh Blair*, already named, and *Dr. George Campbell*, whose "Philosophy of Rhetoric" is considered by many to be the best work on the subject in modern times since Aristotle.

Among the miscellaneous writers, the name of *Edmund Burke* stands honorably conspicuous. His "Vindication of Natural Society," and soon after, his "Philosophical Inquiry into the Origin of our Ideas of the Sublime and Beautiful," attracted great attention. His memorable "Reflections on the French Revolution,"

with his political "Letters," evince an amazing variety of knowledge, power of imagery, and command of language. His friend, the great painter, *Sir Joshua Reynolds*, wrote excellent "Discourses on Painting." Between the years 1769 and 1771, a series of letters, signed *Junius*, appeared in the "Public Advertiser," and excited the liveliest curiosity by their talent. These "Letters" are now become one of the standard works of our language. Opinions are divided on the question of their authorship; and many distinguished names are associated with it; but the largest amount of circumstantial evidence points towards *Sir Philip Francis*. *William Melmoth's* translation of "Pliny's Letters" is highly valued, also his own "Letters on Literary and Moral Subjects."

William Harris wrote Historical Memoirs of James I., Charles I., Oliver Cromwell, and Charles II. *James Harris* (father of the first Lord Malmsbury) wrote treatises on Music and Painting, and a work called "Hermes; or, a Philosophical Inquiry concerning Universal Grammar," which is considered one of the most beautiful pieces of analysis since the days of Aristotle. *William Stukely* published an "Account of the Antiquities and Curiosities of Great Britain." *Edward King* published "Observations on Ancient Castles." *Soame Jenyns* wrote "A Free Inquiry into the Nature of Evil." *Lord Monboddo* wrote a singular "Essay on the Origin and Progress of Language;" and *Horne Tooke* wrote his far-famed philological work, called the "Diversions of Purley."

The "Cyclopædia" of *Ephraim Chambers*, the first dictionary of general knowledge known in England, was published in 1728. The first magazine was the "Gentleman's Magazine," published in 1731. The "Literary Magazine" began in 1735. "The Scot's Magazine" began in 1739. "The Monthly Review" was the first periodical work of criticism, and was commenced in 1749. "The Critical Review" was established in 1756: "The British Critic" in 1793. "The Annual Register" began in 1758, under the conduct of *Robert Dodsley*.

The nineteenth century was ushered in by a senate of the most brilliant intellectual power ever exhibited at one time. *Pitt, Fox, Burke, Sheridan, Wyndham, Whitbread, Ponsonby, Curran, Grat-*

tan, and *Lord Erskine*, shone resplendently, and many of these gifted men added liberally to the treasures of literature.

The poetry of the commencement of this era was only feeble. *William Hayley*, the biographer of Cowper, wrote several unsuccessful tragedies: his best work is entitled "Triumphs of Temper." *Dr. Darwin* wrote his "Botanic Garden," and "Lives of the Plants." *Mrs. Charlotte Smith* has been noticed as a charming poetess by *Sir Walter Scott*, and her tale of the "Old Manor House" will always be a favorite among the numerous prose works which she also produced. *Miss Blamire* wrote excellent Scottish verse, as in "The Nabob," "The Siller Crown," &c. *Mrs. Barbauld's* "Ode to Spring" is considered a happy imitation of *Collins*; but it is her "Hymns in Prose" which have constituted her most decidedly a favored votary of the Muses. *Miss Seward's* poetical novel of "Louisa" passed through several editions; yet it must be acknowledged that her early admirers had greatly exaggerated the merit of her productions. *Mrs. John Hunter* published an agreeable collection of Poems. *Mrs. Opie's* Poems met with general admiration, as also her pleasing Tales. *Mrs. Grant* wrote some pleasing Poems and prose works, as "Letters from the Mountains," "Essays on the Superstition of the Highlanders." *Mrs. Tighe's* poetical powers were greater than any of the above; her poem of "Psyche" is considered as one of the best of the period. *Robert Bloomfield* is one of our most characteristic and faithful national poets; he wrote "The Farmer's Boy," "Wild Flowers," &c. *John Leydon* was a distinguished Oriental scholar as well as a poet. "Scenes of Infancy" is his best work. *William Gifford* was a poet, translator, and critic. "The Baviad" and "The Mæviad" are two of the most remarkable poems of this author; but his fame rests principally on his talent as a critic and annotator. In the hands of *Gifford*, the *Quarterly Review* became a powerful political and literary journal. In the same years that *Gifford* edited the "Anti-Jacobin" weekly paper, *George Canning* frequently contributed poems of great wit and caustic satire, as "The Rovers," and "New Morality." "The Pursuits of Literature," by *James Matthias*, was another satirical poem of the same epoch.

Dr. Wolcot, a coarse but lively satirist, wrote under the name of *Peter Pindar*. *Henry Kirke White* was early distinguished for his poetic talents: his career was, however, but short, yet his name will ever be an ornament to our literature. *Southey* wrote a sketch of his life, and edited his "Remains;" a collection of very sweet poems. The *Rev. James Graham* wrote "The Sabbath," a poem of some merit; and others. The *Rev. W. Lisle Bowles* was the original encourager of *Coleridge's* poetic taste, and himself author of several good sonnets and other poems. *Walter Savage Landor*, although a writer of some agreeable verses, is best known as the talented author of "Imaginary Conversations of Literary Men and Statesmen." *Edwin Atherstone* is author of the poems entitled "The Last Days of Herculaneum" and "The Fall of Nineveh," both of which are remarkable for splendor of diction and copiousness of description. *Charles Lamb*, a great and delightful essayist, was also a very sweet poet. He is best known as the author of the papers signed "Elia" in various magazines of the day. *William Sotheby* is known as an elegant and accomplished scholar and translator. Wieland's "Oberon," with the "Georgics" of Virgil, the "Iliad," and the "Odyssey," are each esteemed spirited and faithful translations. His original poems are "Saul" and "Constance of Castille," with others of less note. The poetry of *Lewis* is of that style which easily draws attention, but deserves no very distinguished place in literature; his "Durandarte and Belerma" and "Alonzo the Brave" are universally known.

Several of our poets at this epoch delighted in the description of natural scenery; and obtained the name of "Lakists," from their love of the beauties about the lakes of Cumberland and Westmoreland. Among these, *Wordsworth* may be looked upon as having had an influence on his age of a more noble and purely intellectual character than any other writer; but, endeavoring to obtain a great simplicity of expression, *Wordsworth* sometimes repels the fastidious by his affectation, although the sanctity of his mind invests with a certain religious grandeur the commonest words and the most familiar thoughts. "The Excursion" is a poem tediously prolonged, but contains admirable descriptions and truly poetical ideas. *Southey's* "Roderick," "Joan of Arc," "Curse of Kehama," and "Thalaba,"

have numerous admirers; "Wat Tyler" perhaps not so many, though it is not without power. *Coleridge* was another of this school, with more originality and keener perceptions of the human heart. There is a simple strength in him which is admirable; his "Christabel," "Ancient Mariner," and "Sibylline Leaves," are rich in beauties. Among the latter, his "Ode on the Departing Year" has many exquisite lines. *Coleridge's* lyrical ballads laid the foundation of a new school of poetry. As a translator of German works, he is also greatly esteemed, as in "Wallenstein." *Coleridge's* conversation was the most dazzling in extent and variety, and in brilliance of language, that ever was listened to. *Campbell* was less productive, but far more popular; his "Pleasures of Hope," and "Gertrude of Wyoming," are in every one's library, and every one's heart. Many of his minor poems are standard favorites with the people; for instance, "The Mariners of England," "The Soldier's Dream," &c., and are full of fine sentiments and true poetry. His prose works also are numerous. *Crabbe* has been well named the Teniers of poetry; his muse had a taste similar to that of the painter, and an equal truth. "The Parish Register," "Tales in Verse," and "Tales of the Hall," are his chief works. *Moore's* "Irish Melodies" showed a depth of feeling and a fund of imagination which could not easily be exhausted; and his prolific muse continued for many years to enliven and delight the lovers of the graceful and the tender. His "Lalla Rookh" and "Loves of the Angels" find enthusiastic admirers. *Moore's* prose works have given him a steady hold of the public approbation; and his impartial Lives of Byron and Sheridan, with his powerful sketch of "Captain Rock," "History of Ireland," and charming "Epicurean," are all highly valued. *Rogers* took a more serious line; and, in his "Human Life," "Pleasures of Memory," and other poems, gave to the world a picture of his kind and noble heart; while his "Sketches of Italy" point out the man of refined taste and exquisite sensibility. *Scott* attracted all young hearts by his tales of graceful chivalry, "The Lady of the Lake," "Marmion," "Lay of the Last Minstrel," &c. &c.; but he was preparing greater pleasures for his admirers; and the branch of imagination which had been exclusively in the hands of a few accomplished women, was suddenly

seized by the great Wizard of the North, as the author of "Waverley." However excellent the romances of these ladies, there were a truth and vigor in his painting which for many years gathered to itself alone universal and enthusiastic admiration. During seventeen years successively, *Walter Scott* poured forth the abundance of his rich mind and fancy; and in himself sufficed for the demand of imaginative writings to the whole reading world. At length, even royalty could not restrain its admiration by simple expression; and the successful author was created a baronet, as a slight distinction for such mental prowess and varied accomplishments. While *Sir Walter Scott* was thus turning to account the *objective* side of poesy, another poet had taken the *subjective*; *Lord Byron* reveled in those invisible regions where the poet walks alone with himself, turns inward to his own heart, dissects it, and reproduces it everywhere. *Byron* embodied the sentiment of his times in that expression of satiety and discontent which is found in the first two cantos of "Childe Harold," interspersed with bursts of the purest and noblest poetry. His *Eastern Tales* satisfied, again, the taste of the age for adventure and wild incident; men having been for many years habituated to watch the progress of a portentous war, and the meteoric career of Napoleon. His second and third cantos of "Childe Harold" followed, and placed their author at the very pinnacle of poetic fame. Of *Byron's* tragedies, "Sardanapalus" is the most interesting, "Manfred" the most poetical, and "Cain" the most powerful. The want of proper direction in youth made *Byron's* whole existence a perpetual war between the animal and the spiritual being; there is, however, in his poetry, such an eternal spring of fresh-blowing images, such a perpetual stream of quick-coming fancies, called into existence by the sudden flash of his glowing thoughts and overwhelming emotions, that, whatever may have been his faults as a man, we may do reverence to his genius, with the full conviction that it is not for this generation "to look upon his like again." Though *Byron's* splendor as a poet put out all lesser lights, there was one which shone near him, and was, unhappily, too soon extinguished; this was the brilliant and powerful, but somewhat perverted, mind of *Shelley*. *Shelley* was intellectual and unworldly; the spiritual guide of all who forsake the past and

present, and, with lofty hope and bold philanthropy, rush forward into the future. *Wordsworth* had been considered the spiritualizer of the opposite minds; those who cling to the past, and things that are. Both these poets are representatives of a class of thought of a more ennobling nature than that awakened by Scott and Byron, who represent only the philosophy resulting from the passions and actions of life. *Wordsworth* and *Shelley* were of a higher intellectual order, and have awakened profounder and more unworldly thought. Many fine selections may be made from *Shelley's* poems which do not touch on his crude philosophical opinions. His grandest composition is the tragedy of "The Cenci," which is also considered the best we have had since Otway.

But the talent of our British writers has been, for a considerable time, turned into the channel of writing articles for the Reviews, rather than in forming complete works for future generations. Periodical publications have presented an easy opportunity of expressing thoughts and opinions; and it is in the journals that many of our recent and present men of letters have sought, and still seek, renown. It is here that we find the learning, argumentative power, and rare eloquence of *Lord Brougham*; the sparkling and sarcastic *Jeffrey*; the incomparable humor and transparent logic of *Sydney Smith*; the rich and glowing criticism of *Wilson*; the nervous vigor and brilliant imagination of *Macaulay*. It is in periodicals that many of the most beautiful evidences of *Southey's* rich taste and antique stateliness of mind are to be sought; nay, even the greatest portion of the "Essays" which, now collected in a separate shape (as those of *Lamb* and *Hazlitt*), have become a permanent addition to our literature, first appeared, amidst a crowd of articles of fugitive interest, in journals of the day. The *Edinburgh Review* was the crown and apex of all the others, and from the time of its appearance may be traced the decline of our standard literature, though it is itself now a brilliant portion of the literature of the country. Its showy yet philosophical tone of criticism, the mystery attached to it, and the excellence of its compositions, soon made it an honor to be ranked among its contributors. Instead of writing volumes, authors began to write articles; and thus talent, however great—taste, however exquisite—knowledge, however enlarged,

were directed to fugitive purposes. The contributions of *Lord Jeffrey*, *Sydney Smith*, *Macaulay*, *Sir James Mackintosh*, &c. to the *Edinburgh Review* have been published in a collective form, and may be now said to form part of our standard literature. We have, however, much to notice in our literary annals since this epoch; and, although they are deficient in works that were written "for all time," there are innumerable writings to be mentioned worthy our countrymen's well-established renown. The poets were not sought for as contributors to these all-imposing and important Reviews, save as occasional critics of their brother poets; and it would have been well had their pen been oftener employed in mercy. The young poets *Kirke White* and *Keats*, whose talent merited other treatment, felt severely the bitter sarcasms of the earlier reviewers. Our spirited *Byron*, however, paid these critics in their own coin; and his "English Bards and Scotch Reviewers" in stinging language taught them not to expect perfection from imperfect beings. *Keats's* poem of "Endymion" deserves especial notice. *Leigh Hunt's* "Rimini" was received with delight. *Wilson's* "Isle of Palms;" *Milman's* "Fall of Jerusalem;" *Barry Cornwall's* "Sicilian Story;" *Croly's* "Angel of the World;" the Ballads of *Allan Cunningham*—all reflect honor on their authors and their country. *Heraud* chose profounder themes; and, in his "Judgment of the Flood," and "The Descent into Hell," has shown great strength and power both of mind and language. He stands out from among our living poets as a man of deep meditation, extraordinary feeling, and possessing a very uncommon skill in the use of language and rhythm. *Dr. Heber's* "Palestine" is considered the best prize poem the University of Oxford has produced. The "Hymns" of this excellent prelate are peculiarly touching and impressive. *Charles Wolfe* was the author of some admirable lines descriptive of "The Burial of Sir John Moore." *Robert Pollok's* poem of "The Course of Time" has gone through many editions. *James Montgomery's* chief poems are "The Wanderer of Switzerland," and "The Pelican Island:" a tone of generous and enlightened morality pervades all his writings. The *Honorable William Robert Spencer* has left a small volume of graceful verses. *John Clare* was another of the native poets of our country, whose humble life,

amidst rural habits, has found true inspiration from the love of nature. *Horace Smith* and *James Smith* were first known as the witty authors of "The Rejected Addresses," and long continued to be renowned for their lively productions in minor poems, as also for novels. *Thomas Pringle* evinced marked talent and good taste. *William Knox* and *Bernard Barton* wrote some pleasing minor poems. The Reverend *Robert Montgomery's* "Omnipresence of the Deity," and other poems, have many admirers. The Honorable and Reverend *William Herbert* translated poems from the Norse, Italian, Spanish, and Portuguese. *Ebenezer Elliott*, the "Corn Law Rhymer," attracted much attention by his force and truth, although he is harsh in phraseology. *Thomas Hood* is chiefly known as a comic poet; his reputation for wit gives him a place next to Foote in our literature. *Alfred Tennyson* is distinguished for his luxuriant fancy and originality of thought. *Macaulay's* "War of the League" and "Lays of Ancient Rome" much pleased those who had long admired his prose writing. *Haynes Bayly* has written many successful lyrics, and stands next to *Moore* in this excellence. *Hartley Coleridge* published a volume of poems not unworthy his descent: his sonnets are peculiarly admired. Many fine specimens of decided poetical talent have adorned our various periodicals; but, as is usually the case after a distinguished era, we have no one conspicuous poet of the present day.

The ladies of England have contributed not a little, in these later years, to our poetical literature. *Mrs. Hemans* has left some of the sweetest lyrics in our language; touching and beautiful, both in sentiment and expression. Her largest works are "The Forest Sanctuary," "The Records of Woman," and a tragedy entitled

"The Vespers of Palermo." *Miss Landon*, so long known and welcomed as the musical and passionate writer, L. E. L., is another conspicuous female poet of the age; her largest poems are "The Improvisatrice" and "The Golden Violet." *Joanna Baillie* is especially distinguished for her tragic power; her "Dramas on the Passions" and the tragedy of "Montfort" show very superior talent. *Eliza Cook*, *Lady E. Wortley*, *Mrs. Henry Coleridge*, *Mrs. Brooke*, *Mrs. Howitt*, *Mrs. Southey*, *Honorable Mrs. Norton*, *Miss*

Barrett, Miss Frances Brown, all deserve honorable mention in this place.

In this period, many translations from classic and foreign poets appeared. *Cary's* "Dante," *Mitchell's* "Aristophanes," *Lord Strangford's* "Camoens," *Bowring's* "Specimens of Russian, Dutch, Spanish, Polish, Servian, and Hungarian Poetry," *Lockhart's* "Spanish Ballads," *Wiffin's* Tasso's "Jerusalem Delivered," *Sotheby's* "Iliad," are among the principal translations.

Several native *Scottish poets* have evinced no mean talent in following the immortal Burns. *Alexander Wilson, Hector Macniel, Robert Tannahill, Richard Gall, John Mayne, and Sir Alexander Boswell*, have each left very spirited lyrics. *James Hogg*, the celebrated Ettrick Shepherd, was the most imaginative of all the uneducated poets; indeed, there are few of any class who impress us with the idea of direct inspiration so much as *Hogg*. His largest work is "The Queen's Wake." *William Tennant's* poem of "Anster Fair," *Motherwell's* "Jennie Morrison," *Robert Nicoll's* "We are Brethren a'," *Gilfillan's* "Days o' Langsyne," *Hislop's* "Cameronian's Dream," and many other poems of equal merit, from these and numerous other pens, prove that the true spirit of poesy dwells willingly among our northern countrymen.

In the *Drama*, we had, as tragic writers, *Maturin*, who wrote "Bertram," "Manuel," and others. *Barry Cornwall* gave us "Mirandola." *Milman* wrote "Fazio." *Miss Mitford's* "Rienzi" was successful, and was followed by the "Virginus" of *Sheridan Knowles*, and a long succession of dramas, which have given him the first place in this line of literature. *Talfourd's* "Ion" and "Athenian Captive," *Bulwer's* "Richelieu" and "The Lady of Lyons," *Marston's* "Patrician's Daughter," have added much to our theatrical stores, and brought bright renown to their authors. *Taylor's* "Philip van Artevelde" and "Edwin the Fair," *Browning's* "Strafford," *Leigh Hunt's* "Legend of Florence," *Wm. Smith's* "Athelwold," *Beddoe's* "Bride's Tragedy," all contain admirable scenes, but have not been successful as stage tragedies.

In comedy, *George Colman the younger* was eminently successful. "The Heir-at-Law," "The Poor Gentleman," "John Bull," "The Mountaineers," and innumerable other plays, attest the

sparkling wit, gayety, and pathos of this talented writer. *Mrs. Inchbald* also produced a number of popular plays; "Such Things Are," "Every One has his Fault," "Lovers' Vows," are among the best. *Thomas Holcroft* was the author of the admirable comedy "The Road to Ruin," and many others; he ranks among the first of our comic writers, and also wrote several novels. *John Tobin's* only successful piece was the "Honeymoon." *O'Keefe* shines as a witty, lively dramatist in short pieces; as in "The Agreeable Surprise," "Wild Oats," "Modern Antiques," and many more. *Frederick Reynolds* has been a most prolific writer of comedies, and very successful; "The Dramatist," "The Will," "The Delinquent," attest his high comic powers and sparkling wit. *Thos. Morton* is another distinguished writer of comedies; "Speed the Plough," "The Way to get Married," "A Cure for the Heartache," "The School of Reform," are standard comedies on the stage. *Cumberland's* "West Indian," "The Wheel of Fortune," and "The Jew," are also among our best comedies. We have still much lively talent in the pieces of *Poole*, *Planché*, *Jerrold*, *Buckstone*, *Bourcicault*, &c. &c., but old English comedy is not known amongst our living authors.

Our writers in prose fiction have been highly distinguished during the last fifty years. *Miss Frances Burney's* "Evelina" was published in 1778, and was followed by "Cecilia," and, several years afterwards, by "Camilla" and "The Wanderer." The "Vathek" of *Mr. Beckford* excited great admiration, but was the only imaginative work he produced. *Cumberland's* "Arundel" did not please. *Holcroft's* "Hugh Trevor," "Anna St. Ives," and other novels, had but a short popularity. *Bage's* "Barham Downs" is the best of several very inferior novels. The "Canterbury Tales" of *Harriet* and *Sophia Lee* are standard volumes; "The Recess," by *Sophia Lee*, was another successful novel. "Zeluco," by *Dr. John Moore*, and "Mordaunt," were both favorably received. *Mrs. Inchbald's* "Simple Story" and "Nature and Art" gained deserved popularity. *Mrs. Charlotte Smith's* "Old English Manor House" is the best of several able novels. *Mrs. Radcliffe* has been styled the *Salvator Rosa* of English novelists; her "Mysteries of Udolpho" and "The Romance of the Forest" stand alone in this

class of writing. "The Monk," by *Matthew Gregory Lewis*, was a successful imitation of Mrs. Radcliffe's manner. His "Bravo of Venice" had also great success in its day. Mrs. *Opie's* "Domestic Tales" have had a steady popularity, and have gone through many editions. *Godwin's* "Things as they Are, or the Adventures of Caleb Williams," excited extraordinary attention, as also his "St. Leon." *Anna Maria Porter's* "Don Sebastian" and "The Knights of St. John" are two of the best of her numerous novels. Her sister *Jane* wrote "Thaddeus of Warsaw," "The Scottish Chiefs," and "The Pastor's Fireside." *Maria Edgeworth's* "Belinda" was the first of her numerous novels and tales. She is esteemed as one of our best painters of national manners. "Tales of Fashionable Life," "Popular Tales," "Patronage," "Harrington and Ormond," "Helen," and the numerous works for the young, from the pen of this accomplished lady, have been ever received with delight and admiration. *Jane Austen's* "Sense and Sensibility," "Pride and Prejudice," and several other good novels, are highly appreciated. *Mrs. Brunton's* "Self-Control" and "Discipline" are of superior merit. *Elizabeth Hamilton* wrote "The Cottagers of Glenburnie," and various other works of estimation. *Mrs. Hannah More* used fiction only as a means of religious instruction. Her "Cœlebs in Search of a Wife" went through ten editions in one year. *Mrs. More's* works form eleven octavo volumes, and she ranks as a distinguished moral writer, although her latter writings were too gloomy for general utility. *Sidney Owenson* (Lady Morgan) has shone in various departments of our literature. Her first novel, "The Wild Irish Girl," is still read with delight. "The Novice of St. Dominick," "O'Donnel," "Florence Macarthy," and other national tales, evince a powerful mind and accurate judgment. *Lady Morgan's* other works are numerous, and deservedly esteemed. The *Rev. C. Maturin* imitated the gloom of Lewis in "Fatal Revenge," and afterwards published a number of works of romantic fiction, as "The Milesian Chief," "Melmoth the Wanderer," and "The Albigenses." *Mrs. Shelley's* powerful novel of "Frankenstein" received immediate appreciation; her other works are highly creditable. "The Annals of the Parish," from *John Galt*, excited decided attention; and "The Ayrshire Legatees," and various other

Scotch novels from the same pen, were equally admired. The "Anastasius" of *Thos. Hope* is one of the most original of modern romances, and met with well-merited approval. *John Gibson Lockhart* has produced "Valerius," "Adam Blair," "Reginald Dalton," &c. *Professor Wilson's* "Lights and Shadows of Scottish Life," "Trials of Margaret Lyndsay," and other novels, have added to his renown. *Miss Ferrier's* "Inheritance" and "Marriage" show great knowledge of human nature: she is the Miss Edgeworth of Scotland. *James Morier* has written some clever eastern tales, as "The Adventures of Hadji Baba," "Zohrab the Hostage," "The Mirza." *James Baillie Fraser* has also described eastern life and manners, as in "The Kuzzilbash," "The Persian Adventurer," and others. *Theodore Hook* stands among the first of our fashionable novelists; his "Sayings and Doings," "Jack Brag," "Precepts and Practice," with many others, have been warmly received. *Colley Grattan's* "Highways and Byways" is a work of great merit; his more lengthy novels have not been so well received. *T. H. Lister* wrote "Granby," "Herbert Lacy," and "Arlington," with great success. *Lady Caroline Lamb's* "Glenarvon" was remarked in its day, on account of the hero being supposed to be drawn from *Byron*. "Graham Hamilton" and "Ada Reis" are from the same pen. *Lady Dacre* wrote "Recollections of a Chaperon," and is the accredited author of "Trevelyan," an excellent novel. The *Countess of Morley* wrote "Dacre," "The Divorced," "Family Records," and others. *Lady Charlotte Bury* is the author of several novels of this class. *Mr. Ward's* "Tremaine" was considered clever, but heavy. "De Vere" is in a better style, and is deeply interesting, as containing a portrait of the regretted Right Hon. G. Canning. *Mr. B. Disraeli's* first novel was "Vivian Grey," which created much curiosity, and has been followed by various others of striking merit. *Mrs. Trollope* has been an active novelist as well as traveler, and succeeds in describing middle vulgar life admirably; but there is a mocking bitter spirit in most of her writings, which renders them little acceptable to many. *Banim's* "Tales of the O'Hara Family" are deservedly popular; as also the "Irish Stories" of *Crofton, Croker, Griffin, Carleton*, and *Mrs. S. C. Hall*: these writers evidently have their country's welfare warmly at heart.

Miss Mitford's "Scenes of Rural Life" are exquisite; "Our Village" has gained her the name of the prose Cowper of our literature. *Bulwer's* "Pelham," "The Disowned," "Devereux," "Paul Clifford," and "Eugene Aram," rapidly followed each other, and placed their author in the first rank of British novelists. *Captain Marryat* is considered the best painter of sea characters since *Smollett*. "Peter Simple," "Midshipman Easy," and "Jacob Faithful," are among his best novels. *Lady Blessington's* "Victims of Society," and other novels, show great knowledge of the world and the human heart; and there is, besides, scarcely a department of so-called light literature which she has not attempted with success. She was long the editor of the favorite annuals, the "Keepsake" and the "Book of Beauty." *Mrs. Gore's* novels depict fashionable life with great truth and piquancy. *Miss Martineau* is a powerful painter of humble life, and has labored energetically to ameliorate the lot of the poor. She is the first female writer in England who has taken a decided part in political compositions. Her "Illustrations of Political Economy," in a series of tales, evinced striking talent, which has since been fully maintained in numerous works. *Miller's* "Gideon Giles," *Peacock's* "Headlong Hall," *Gleig's* "Subaltern," with other novels from each, have severally met with their meed of praise; while *James's* "Richelieu," "Darnley," and "De l'Orme," were the first of a succession of brilliant works of fiction. *Maxwell's* "Stories of Waterloo," and other works; *Lever's* "Confessions of Harry Lorrequer," and other Irish tales; *Lover's* "Legends and Stories of Ireland," and other novels; *Mrs. Bray's* "De Foix," and others; *Miss C. Sinclair's* "Modern Accomplishments" and "Modern Society;" *Albert Smith's* "Adventures of Mr. Ledbury;" *Murray's* "Prairie Bird;" the works of *Lord Normanby*,—are all among the superior class of recent novels. *Ainsworth* has chosen a walk apart, and, in the dangerous portraiture of successful villany, has shown great talent, but no elevated taste. There yet remain to be named *Warren*, whose "Passages from the Diary of a Physician," "Ten Thousand a Year," and "Now and Then" form a landmark in the novel literature of England; *Charles Dickens*, whose "Pickwick Papers," "Nicholas Nickleby," "Martin Chuzzlewit," &c. &c. are full of wit, humor,

and truth of description, and have always the tendency to benefit and exalt his fellow-creatures; *Currer Bell*, whose "*Jane Eyre*," faulty though it be in taste and construction, is full of power; and *Thackeray*, who, in his "*Vanity Fair*," and other works, has laid bare the vices that rankle in the bosom of society with a skill and delicacy of which we have had no example since the days of *Fielding*.

The *Historians* of this period are peculiar for depth of research and intrinsic value. *Mitford's* "*History of Greece*;" *Gillies's* "*History of Greece*;" *Sharon Turner's* "*History of the Anglo-Saxons*," &c. &c.; *Coxe's* "*Sir Robert Walpole*," "*History of the House of Austria*," with other historical works; *Chalmers's* "*History of the United Colonies*," and "*Caledonia*;" are all works of distinguished merit. *Roscoe's* "*Life of Lorenzo de Medici*" and "*Leo X.*;" *Laing's* "*History of Scotland*;" *Pinkerton's* "*History of Scotland*;" *Lingard's* "*History of England*" and "*Antiquities of the Anglo-Saxon Church*;" *Palgrave's* "*Rise and Progress of the English Church*;" *Southey's* "*History of Brazil*," and "*History of the Peninsular War*;" *Dunlop's* "*Memoirs of Spain during the Reigns of Philip IV. and Charles II.*;" *James Mill's* "*History of India*;" *Charles Mills's* "*History of Chivalry*;" *Godwin's* "*History of the Commonwealth*;" *Brodie's* "*History of the British Empire, from the Accession of Charles I. to the Restoration*;" *Wilkinson's* "*Ancient Egyptians*," &c.; *Hallam's* "*Constitutional History of England*," and other historical works; *Fraser Tytler's* "*History of Scotland*;" *O'Driscoll's* "*History of Ireland*;" *Napier's* "*History of the Peninsular War*;" *Alison's* "*History of Europe*;" *Lord Mahon's* "*History of England from the Peace of Utrecht to the Peace of Aix-la-Chapelle*;" *Gutzlaff's* "*History of China*;" *St. John's* "*History of the Manners and Customs of Ancient Greece*;" *Dunham's* "*History of Spain*," and many others; *Milman's* "*History of Christianity*;" *Elphinstone's* "*History of India*;" *Moore's* "*History of Ireland*;" *Emerson Tennent's* "*History of Modern Greece*;" *Prescott's* "*History of the Reign of Ferdinand and Isabella*," and other historical works; *Burton's* "*History of the Christian Church*;" *Arnold's* "*History of Rome*;" *Bishop Thirlwall's* "*History of Greece*;" *Grote's* "*History of Greece*;"—are all works

of decided eminence, and highly creditable to our literature. *Sir Walter Scott* wrote a compendious and popular "History of Scotland," in Lardner's *Cyclopædia*; *Sir James Mackintosh* did the same for "England," and wrote also a valuable Life of Sir Thomas More, in the same work. *Macaulay's* "History of England" (of which only two volumes have been published) promises to be the most brilliant historical work in our, or any other, language. To these we must add *Miss Aikin's* "Court and Times of Queen Elizabeth;" and *Miss Strickland's* "Queens of England." *Mrs. Jameson* shines as one of our most graceful prose writers. Her "Loves of the Poets," "Characteristics of Women," and "The Poetry of Sacred and Legendary Art," bear the stamp of fine taste and deep feeling.

We have individual specimens of decided talent in *Biography*. *Mason's* "Life of Gray" was considered an improvement on former biographies. *Boswell's* "Life of Dr. Johnson" is even more popular than any of the writings of Dr. Johnson himself. These were productions of an earlier period. *Lord Holland's* "Life and Writings of Lope de Vega;" *Southey's* "Life of Nelson," and "Life of Wesley;" *M' Crie's* "Life of John Knox;" *Moore's* "Life of Richard Brinsley Sheridan," "Notices of the Life of Byron," and "Memoirs of the Life of Lord Edward Fitzgerald;" *Campbell's* "Life of Mrs. Siddons;" *Lord Dover's* "Life of Frederick the Great;" *Prior's* "Lives of Burke and Goldsmith;" *Miss Benger's* "Queen of Bohemia;" *Sir John Malcolm's* "Life of Lord Clive;" *Lister's* "Life of Lord Clarendon;" *Fraser Tytler's* "Life of Sir Walter Raleigh;" *Lord John Russell's* "Life of Lord William Russell;" *Lord Nugent's* "Memoirs of Hampden;" *Stewart's* "Lives of Reid and Robertson;" *Forster's* "Statesmen of the Commonwealth;" *Burton's* "Life of Hume;" the lives of Curran, Grattan, and Sir James Mackintosh, by the sons of these respective gentlemen; *Sir John Barrow's* "Lives of Howe and Anson;" *Lord King's* "Life of Locke;" *Horace Twiss's* "Life of Lord Eldon;" *Lord Campbell's* "Lives of the Chancellors,"—are all esteemed useful and interesting.

It is observed that we have no *original metaphysician* of this period; but we have several fine commentators. *Dugald Stewart*

illustrated the views of his distinguished teacher, Dr. Reid; his "Philosophy of the Human Mind," "Philosophical Essays," and other works, are highly valued. His successor, *Dr. Thomas Brown*, in the chair of moral philosophy in the University of Edinburgh, wrote "Lectures on the Philosophy of the Human Mind," which are highly popular. *Sir James Mackintosh* wrote a "Discourse on Ethical Philosophy." *James Mill* wrote an able "Analysis of the Phenomena of the Human Mind." *Abercrombie* wrote an "Inquiry into the Intellectual Powers." "A Treatise on the Formation and Publication of Opinions," was written by *Mr. Bayley*; and *Alison* wrote an eloquent "Essay on the Nature and Principles of Taste." None of these writers have, however, investigated mind as a portion of nature, or in connection with organization. *Dr. Gall* and his followers have adopted this mode of inquiry; among whom *Mr. George Combe*, of Edinburgh, is the chief, and author of a "System of Phrenology," "The Constitution of Man considered in relation to External Objects," &c.

In *Divinity*, *Dr. Paley* holds the first place in this period: his "Moral and Political Philosophy," "View of the Evidences of Christianity," "Horæ Paulinæ," and "Natural Theology," are all works deservedly esteemed. *Bishop Watson's* "Apology for the Bible" was written in answer to *Paine's* "Age of Reason," and was considered a vigorous and conclusive reply. *Bishop Porteus* wrote a variety of sermons and tracts connected with the discipline of the Church. *Bishop Horsley's* translations of the Psalms, disquisitions on the prophets Isaiah and Hosea, and Biblical Criticisms, are much esteemed. *Mrs. Hannah More's* numerous religious works were generally valued. *Gilbert Wakefield* wrote a work on Christian Evidence in reply to *Paine*. *Wilberforce* wrote his "Practical View of the Prevailing Religious System," &c.; and labored assiduously for twenty years for the abolition of the slave trade. *Dr. Samuel Parr* was more celebrated as a scholar than as an author; his Spital Sermon presented the singular anomaly of fifty-seven pages of text, with two hundred and twelve of notes. *Dr. Maltby* and *Dr. Chalmers* wrote on the Evidences of Christianity. The *Rev. Sydney Smith*, besides being a witty and acute critic, published a volume of sermons. *Dr. Herbert Marsh* wrote "Lectures

on Divinity" and a "Comparative View of the Churches of England and Rome." About 1833, appeared the first of the celebrated "Tracts for the Times," by Members of the University of Oxford; among whom *Dr. Pusey*, *Mr. Newman*, *Professor Sewell*, &c. were conspicuous. Their principles have been set forth by various works: as *Mr. Gladstone's* "On the Relation of the Church to the State;" *Mr. Christmas's* "Discipline of the Anglican Church;" and the works entitled "From Oxford to Rome," "Hawkstone," "Margaret Percival," &c. The *Rev. Robert Hall* was a distinguished ornament to the body of Dissenters: his "Apology for the Freedom of the Press" is eloquent and powerful; his "Reflections on War," and many admirable spirit-stirring sermons, attest his high talents and energy. The *Rev. John Foster's* "Essays" rank as one of the most original and valuable works of the age. *Dr. Adam Clarke* was a profound Oriental scholar; his "Commentary on the Bible" is a standard work. The *Rev. Ed. Forster* edited "The Arabian Nights," and left some well-written sermons. The *Rev. Josiah Alport* has written several admirable works in support of the Church of England.

One of the most laborious and successful of our modern *Miscellaneous* writers is *Isaac Disraeli*, author of "The Curiosities of Literature;" "Quarrels of Authors;" "Calamities of Authors;" and several other similar works. *Sir Egerton Brydges* wrote "Censura Literaria," in ten volumes, and many other works. *Joseph Ritson* was unwearied in his efforts to illustrate British literature, and made several collections of "Ancient Songs," "Ancient Poems," &c. *Francis Drake* published "Illustrations of Shakspeare," &c. The *Rev. William Gilpin* wrote "Remarks on Forest Scenery." *William Cobbett* was a popular but inconsistent political writer, who wrote upon momentary impulse, and consequently produced nothing that will last; although many parts of his "Cottage Economy," "Rural Walks," and "Annual Register," deserve notice. *Thomas de Quincey* wrote a remarkable work, entitled "The Confessions of an Opium Eater;" and contributed largely to the periodical literature of the day. *William Hazlitt* was a miscellaneous writer of bold and vigorous tone of thinking; the "Table Talk" and "Characters of Shakspeare's Plays" are among the best of his produc-

tions. *Thomas Carlyle* is an original and subtle thinker; and, in his own peculiar style, one of the most powerful writers of the age. His "French Revolution," "Hero Worship," "Past and Present," are among his varied and distinguished productions. *William Howitt's* "Book of the Seasons," "History of Priestcraft," and other works, have been generally well received. *Isaac Taylor's* "Natural History of Enthusiasm," and "Physical Theory of Another Life," show great earnestness in the cause of evangelical religion.

Jeremy Bentham was an eminent writer on Jurisprudence and Morals, and published various works which excited discussion among the leading characters of the day. His "Book of Fallacies" is a standard work. The *Rev. T. Malthus* wrote an "Essay on the Principle of Population, as it affects the Future Improvement of Society," and other works on Political Economy. *David Ricardo* wrote "Principles of Political Economy and Taxation," which is considered one of the most important treatises on this science. *James Mill's* "Essay on Government;" *Dr. Whately's* "Thoughts on Secondary Punishment," "Elements of Logic," &c.; *Mrs. Marcet's* "Conversations on Political Economy," and "Conversations" on many other branches of science; *Chalmers's* work on "Political Economy in connection with the Moral Prospects of Society;" *M' Culloch's* "Principles of Political Economy;" *Godwin's* "Inquiry concerning the Power of Increase in the Number of Mankind," and his "Inquiry concerning Political Justice and its Influence on General Virtue and Happiness;" *Sadler's* "Law of Population;" *Jones's* "Essay on the Distribution of Wealth;" *Senior's* "Lectures on Population;" and, though last not least, *Mill's* "Political Economy"—are useful works which have received their due admiration.

The *Geographical Society* published its first volume of memoirs in 1832. The *Highland Society* has produced excellent works. *M' Culloch* and *Porter* have made known the statistics of Great Britain; *Sinclair* those of Scotland; *Newnham* and *Wakefield* those of Ireland.

But it is in *Travels* that our modern epoch peculiarly excels. Our relation with India produces annually many clever works. We

have *Elphinstone's* "Caboul," *Pottinger's* "Beludjistan," *Raffles's* "Java," *Skinner's* "India," as established favorites; and the late brilliant campaigns have already produced many delightful volumes for our instruction and amusement. Then we have the voyages of *Parry*, and *Franklin*, and *Ross* to the North Pole; of *Beechey* to the southern coast of Africa; of *Hardy* to Mexico; the travels of *Laing* and *Everest* into Norway and Sweden; of *H. D. Inglis* to Spain, and many other countries; of *MacFarlane* to Constantinople; of *Mignan* into Chaldea; of *Earle* in New Zealand; of *Carne* in Palestine; *Keppel's* "Expedition to Borneo;" *Borrow's* "Bible in Spain" and "Gypsies of Spain;" *Sir Francis Head's* "Bubbles of the Brunnen," "The Emigrant," &c. *Kinglake* in "Eothen," and *Warburton* in "The Crescent and the Cross," have set forth the spirit of the East with master hands; and *Layard*, in his "Nineveh," has made the dry bones of an almost unknown period start into life. Besides these, *Morier* has supplied ample details of the Persians; and *Ouseley*, *Stuart*, and, more recently, *Mackay*, of the United States. These form but a very trifling portion of the mass of intelligent travels published within the present century; but we cannot conclude this section without a word of warm eulogy on *Murray's* series of "Handbooks," which form in themselves a perfect library of geographical and historical information.

The *Sciences* have been equally flourishing. *Challis* has studied the movements of the waves, in order to ascertain and fix their laws. The *Royal Society* has published excellent memoirs of their pursuits: the names of *Herschel* (father and son), *South*, *Bailey*, *Brewster*, *Galloway*, *Whewell*, *Airy*, *Adams*, and *De Morgan*, are of European reputation. The great name of *Sir Humphry Davy* stands at the head of *Chemistry*; *Playfair* closely followed him; *Kater* has written on the Vibration of the Pendulum; *Dalton* and *Ure* on Gases; *Jones*, *Herschel*, and *Brewster* on Light; *Leslie* on Heat; *Wollaston* has discovered new metals; *Faraday* has written on Electro-Galvanism, and is one of our first men of science; *Owen*, in Comparative Anatomy, is the *Cuvier* of England; *Prichard's* ethnographic writings are unique in our literature. To these must be added the name of *Mrs. Somerville*, whose scientific writings have

placed her on a level even with the most exalted men of science in the world.

Geology has prospered under *Buckland*, *Sir R. J. Murchison*, *Sir C. Lyell*, *Sir H. Delabèche*, *Sedgwick*, and others; *Natural History* under *Jameson*, *Swainson*, *Kirby*, *Spence*, *Conybeare*, *Pennant*, *Richardson*, *Gray*, *Anderson*, with numerous others.

In *Botany*, *Wallich* has written on the Plants of Asia; *Brown* and *Horsfield* on those of Japan; *Hooker* on those of America; and *Lindley* has published various encyclopædic works on this science.

The "Medical Gazette," the "Lancet," the "British and Foreign Medical Review," &c., have been brilliantly assisted by the talents of *Astley Cooper*, *Baillie*, *Abernethy*, *Abercrombie*, *Armstrong*, *Copland*, *Gooch*, *Halford*, *Smith*, *Watson*, *Forbes*, the brothers *Sandwith*, and a host of others.

The *Law Review*, the *Jurist*, and the *Law Magazine* are periodicals ably supported.

The contentions on *Theological* subjects have roused considerable ability on all sides. *Ecclesiastical History* has been cultivated with care, as in *Vaughan's* "Life of Wickliffe;" *Todd's* "Life of Cranmer;" *Maitland's* "Albigenses," "Essays on the Reformation in England," and his "Dark Ages," &c. &c. &c. The *Parker Society* has published many excellent works.

The study of Eastern languages has been vigorously pursued. *Colebrook* and *Wilson* are European names; the "Sanskrit Dictionary" of the latter is highly estimated. The *Oriental Translation Fund* distributes medals every year. The *Ælfric Society* was formed in 1843 for the publication of Anglo-Saxon and other literary monuments tending to illustrate the early state of England; and in connection with this subject the names of *Sharon Turner*, *Bosworth*, *Palgrave*, *Kemble*, and *Wright* demand honorable mention.

Besides the *Edinburgh Review*, there is a vast number of other periodical publications which have engaged no small portion of British talent. As this took the Whig character, there soon appeared a Tory Review of equal weight, viz. *The Quarterly*, which has ever since kept abreast of its rival in point of ability. Besides these so-called leading Reviews, there are various others, published

quarterly, representing the opinions, political and religious, of different classes of the community. The chief of these are the *Westminster and Foreign Review*, the *English Review*, the *British Quarterly Review*, the *Christian Remembrancer*, the *North British Review*, and the *Dublin Review*. Sir Richard Phillips long supported the original *Monthly Review*; then we had *Blackwood's*; and, as the reading public became annually larger, others, such as *Fraser's*, rapidly followed. The *New Monthly*, the *Metropolitan*, *Ainsworth's Magazine*, *Bentley's Miscellany*, the *Eclectic Review*, the *Dublin University*, and *Tait's Magazine*, each displays both taste and industry in its contributors. The *Literary Gazette* and the *Athenæum* are ably conducted, and cater very cleverly for those who have no leisure to read entire works. But we have yet to allude to the long list of valuable *Encyclopædias* and other works which have put science and literature in the power of the humblest reader. To this class belong *Rees's Cyclopædia*; the *Encyclopædia Metropolitana*; the *Encyclopædia Britannica*; the *Edinburgh Encyclopædia*; *Lardner's Cabinet Cyclopædia*; the *Penny Cyclopædia*; the *Library of Useful Knowledge*; the *Library of Entertaining Knowledge* (the last three produced under the management, literary and mercantile, of Mr. Charles Knight); the *Family Library*; *Constable's Miscellany*; the *Penny Magazine*, the *Family Magazine*, *Chambers's Edinburgh Journal*, and various others; the five "Treasuries" of Mr. Maunder (in themselves a library of useful knowledge), and a series of dictionaries and encyclopædias devoted to special subjects, of which *M' Culloch's* "Dictionary of Commerce," *Ure's* "Dictionary of Arts," *Loudon's* "Encyclopædias of Agriculture and Gardening," *Gwilt's* "Encyclopædia of Architecture," and *Brande's* "Dictionary of Science, Literature, &c.," form a part. Many of these are voluminous, and, being all compiled by men of acknowledged ability, have become standard library works.

COTEMPORARY WRITERS.

POETS.

Aird.	Mackay.
Atherstone.	Macaulay.
Baillie (Joanna).	Miller.
Ballantine.	Milman.
Barrett (Elizabeth).	Milnes.
Bayly (Haynes).	Montgomery (James).
Brooke (Mrs.).	Montgomery (Robert).
Brown (Frances).	Moir ("Delta").
Browning.	Moore.
Campbell (Calder).	Nicholson.
Carrington.	Norton (Honorable Mrs.).
Cook (Eliza).	Proctor (Barry Cornwall).
Croly.	Rodger.
Drury (Miss).	Rogers.
Elliot.	Swain.
Gilfillan.	Tennant.
Gray.	Tennyson.
Hervey.	Vedder.
Heraud.	Watts (Alarie).
Howitt (Mary).	Wilson.
Hunt (Leigh).	Wordsworth.
Kennedy.	Wortley (Lady Emily).
Laidlaw.	

DRAMATISTS.

Baillie (Joanna).	Knowles (Sheridan).
Beddoes.	Marston.
Bell (Robert).	Mitford (Miss).
Bourcicault.	Poole.
Buckstone.	Paine (Howard).
Browning.	Planché.
Bulwer (Sir Edward Lytton).	Proctor (Barry Cornwall).
Heraud.	Spicer.
Hunt (Leigh).	Taylor.
Jerrold.	Talfourd.

HISTORIANS.

Alison.	Lingard.
Aikin (Miss).	Macaulay.
Burton.	Mahon (Lord).
Brodie.	Mill (James).
Benger (Miss).	Milman.
Carlyle.	Murphy.
Conybeare.	Napier.
Dunlop.	Prescott.*
Dunham.	Palgrave (Sir F.).
Elphinstone.	St. John.
Fellowes.	Strickland (Miss).
Forster.	Stebbing.
Grote.	Scott (Rev. J.).
Gutzlaff.	Tytler.
Hallam.	Thirlwall.
Kemble.	Thomson (Mrs.).

NOVELISTS.

Ainsworth.	Fraser.
Banim.	Gore (Mrs.).
Bell (Curren).	Grattan.
Bray (Mrs.).	Griffin.
Blessington (Lady).	Hope.
Bury (Lady Charlotte).	Hall (Mrs. C.).
Bulwer (Sir Edward Lytton).	Howard.
Carleton.	James.
Colley.	Lever.
Cramer.	Lockhart.
Croker.	Lover.
Cosjoy.	Maxwell.
Dacre (Lady).	Miller.
Dickens.	Mitford (Miss).
Disraeli.	Morley (Countess of).
Edgeworth (Maria).	Morgan (Lady).
Ferrier (Miss).	Morier.

* An American; but his works have become standards in English Literature.

Murray (Honorable A.).	Smith.
Normanby (Lord).	St. Ledger.
Opie (Mrs.).	Thackeray.
Peacock.	Warren.
Shelley (Mrs.).	

MISCELLANEOUS WRITERS.

Bell (Robert).	Jessie.
Brougham (Lord).	Jeffrey (Lord).
Buckingham.	Kinglake.
Brewster (Sir D.).	Knight (Charles).
Bingham.	Laing.
Borrow.	Landor.
Bowring.	Layard.
Barrone.	Leake.
Bulwer (Henry Lytton).	Lockhart.
Carlyle (Thomas).	Loudon (Mrs.).
Crichton.	M'Diarmid.
Carter.	Martin.
Costello (Miss).	Mackay.
Croly.	Maunder.
Cocks.	Miller.
Coxe.	Nugent (Lord).
Cartwright (Miss).	Rhind.
De Quincey.	Russell (Lord J.).
Drake.	Sinclair (Miss).
Ellis.	Sheffield (Lord).
Forbes.	Spalding.
Granville.	Taylor (Isaac).
Head.	Wilson (Rae).
Howitt.	Warburton.
Jerrold.	Waterton.
Jameson (Mrs.).	

SCIENTIFIC WRITERS.

Adams.	Black.
Airy.	Bostock.
Arnot.	Brande.
Babbage.	Brewster (Sir D.).

Britton.	M'Culloch.
Browne (James).	Marcet (Mrs.).
Buckland.	Mayo.
Combe.	Mill.
Carpenter.	Millingen.
Croker (Rev. H.).	Miller.
Copland.	Moir.
Clarke (Sir J.).	Murchison.
Clerk (Samuel).	Nichol.
Conolly.	Owen.
Delabeche (Sir H.).	Playfair.
De Morgan.	Pugin.
Doig.	Pritchard.
Elliotson.	Roget.
Faraday.	Robinson.
Fletcher.	Sedgwick.
Farmer.	Southwood Smith.
Forbes.	Smellie.
Galloway.	Somerville (Mrs.).
Gwilt.	South.
Herschel (Sir J.).	Spalding.
Hooker.	Spence.
Jameson.	Swainson.
Kirby.	Thomson (Thomas).
Lardner.	Tweedie.
Lawrence.	Ure.
Lindley.	Whewell.
Lyell.	Young.

THE LITERATURE OF POLAND.

WHEN, contemplating the map of Europe, my mind first formed the wish of rendering the intellectual powers of each country more generally known to the inhabitants of my own; a wish to create, as it were, a mental brotherhood among us; at the moment, I say, when fraternal feeling and cordiality of soul were reminding me of the common parentage of all human beings, the weeping Spirit of Poland seemed to stand before me, as if afraid to claim her part in the great family of the earth. She was but the ghost of former times: her name was gone; but "What's in a name? the rose by any other name would smell as sweet." And though shattered in form, yet is not Poland dead; though nameless, yet is she not nerveless; though without body, intangible as an empire, yet is her soul bright and glorious! Not only do her actions and mental productions of other days do honor to the intelligence of her children; but now, now even in the days succeeding her triform death—days still of trial and deep suffering—yet does Poland raise her head with courage and dignity at home, and yet do her exiled sons abroad stand forth in every corner of the earth, as examples of deeply devoted faith of principle, and highly cultivated powers; as examples of that beautiful spirit of nationality, forming at once a people's strength and glory, which never forgets the calm substantial bliss of home! Years of difficulty, years of hope deferred, have passed over them in exile and in sorrow, yet do they look forward with the same warm hope for justice from their fellow men: yet is the energy of mind awake, yet is the independence of soul alive. Their years of probation are not wasted in vain regret; everywhere we see them seeking with earnest solicitude to be useful and honorable members of society. Such a people could not be set aside in the project I had formed; and, once entered in the path, bright and abundant were the flowers which bloomed around me. Leaving then her sorrows, with the sentiment of justice encouraging the

prayer of hope that Poland may one day have her name and rights restored, let us turn to her glories.

As with all the people of the north, civilization did not begin in reality in Poland till the introduction of Christianity. After arresting the progress of the Russian arms, Mieczyslas I., Duke of Poland, in 965, endeavored to awaken a taste for peace in his subjects. A marriage was projected with Dombrovka, a princess of Hungary, who consented to the match on the condition of the Duke Mieczyslas becoming a convert to Christianity. Great and unwearied as was the zeal of this lady for the protection of Christianity, her husband kept pace with her; but the political position of Poland rendered their task very difficult. Every neighboring country was jealously watching her; and on every side she was forced to repulse an enemy from her frontiers. It was this which placed the son of Mieczyslas in a career of perpetual warfare. Boleslas I., however, governed so wisely, and so bravely defended his country, that he obtained the admiration of all Europe; and the dukedom of Poland was erected into a kingdom by the Emperor Otho III. It was in this reign that deeds of arms and chivalric valor, and romances of love and martial glory, raised Poland so high in the enthusiasm of her people. At war with Silesia; at war with Bohemia; now flying to the north as far as Holstein, then to the east against the princes of Russia, Boleslas I. struck terror and wonder into the hearts of all his opposers.

But Boleslas had at length a profound sentiment of regret for the evils these wars occasioned; and he occupied the last six years of his reign in endeavoring, by the most assiduous toil, to repair the evils they had inflicted. Thus his memory became adored; and at this hour he is looked upon as the father of Poland's greatness, at once with affection and veneration. His successors followed much in the same career; and were constantly at war with the surrounding countries; for Poland has bitterly felt the great disadvantage of having no national bulwarks, no ocean for her guardian, to ward off the encroachments of her neighbors.

The clergy being, in the early ages, everywhere the depositaries of mental light, Mieczyslas and his successors engaged many of them to come from the west, and, among the rest, some monks of

the order of St. Benedict. An emigrant Frenchman, named *Martinus Gallus*, was one of the Polish chroniclers about 1135, and is the earliest certain writer. The clergy wrote only in Latin, and took no pains to acquire the language of their new country. In 1285, at the diet of Lanezyca, it had been decreed that ecclesiastical dignities should only be conferred on the natives. This improvement and just patriotism gradually produced their effects on the people; and, in 1370, Casimir the Great had placed Poland in a position at once imposing and dignified. Religion flourished, and the king's power was both revered and respected. At this time, Poland was not behind the other nations of Europe, either in her protection of learned men, or in the taste for their writings.

The dawn of literature in most countries is usually marked by poetic compositions; but if, under this appellation, are to be classed written productions alone, the inference must be, that at this period the Poles possessed no poet. Nothing can, however, be less true; the desire of fame naturally accompanied their warlike actions; and, when peace reigned among them, the old warriors themselves tried to excel each other in relating eloquently their feats of arms. Thus was formed a collection of living chronicles of the times, which might be fully depended upon; for these early bards were not youthful minstrels, like the troubadours, whose enthusiastic spirits veiled the truth in robes of imagery; but they were grave nobles, who, in the assembly of their equals (candidates like themselves for the throne), recited at the banquet their own compositions. Even in the present times, a specimen of these ancient poets has been seen in *Prince Radzivil*, whose compositions, though never printed, were on the lips of all his countrymen. When this nobleman, whom twelve thousand peasants acknowledged as their lord, was required to swear allegiance to Catherine of Russia, he told her ambassador that he would rather make the empress a gift of his wide domains for pin-money, and recite his marvellous tales with the gravity of a palatine;—an incident which may furnish an idea of what oral poets were at the period of which we are speaking. Indeed, the spirit of poetry pervades the whole social frame of Poland, and its legends are a cherished standard of national feeling, which is undying among them. The best authors have sought in-

spiration from these traditions, and several collections have been made, to which attention has been powerfully called in modern times by the poet *Mickiewicz*.

Casimir the Great has been named the *King of Peasants*, because he protected, in preference, the laboring classes; but it was he who founded the University of Cracow, with an equal desire for the progression of the superior classes. His reign was illustrated by the first code of laws, known by the name of "*Statute of Wislica*." A part of these laws is written in the Polish language, which already presented the characters of a settled tongue. *Hedwiga*, the granddaughter of Casimir the Great, got many portions of the Bible translated into the Polish tongue—the first monument of literature from the University. This princess tried to introduce the use of the Polish tongue also into the offices of the church; which would seem so bold an innovation by a queen renowned for piety, as hardly to be credible, were it not attested by the fact, given by several Polish historians, that the native tongue was actually adopted partially by the Romanist congregations, and generally by those of the Greek persuasion. *Hedwiga* had married Ladislas Jagellon, who united Lithuania to Poland, and his son greatly contributed to the rapid progress of the Polish language; indeed, at the Council of Trent, it was openly proposed for the church service, and even for mass itself. For these efforts to obtain a rational and national church service, we may in some degree account, from the fact that the Bohemians who accompanied Anne, the queen of our Richard Lion-heart, were more numerous than is usually believed. Of these foreigners, many studied at our universities; and others, unconnected with the queen's household, were prevailed upon, by her influence, to leave their native plains for the banks of the Cam or the Isis. *Jerome*, the disciple of the celebrated John Huss, was probably one of them. While in England, they had deeply imbibed many of Wickliffe's opinions, and, returning to their native land, they found there that the spirit of the Christians of the Greek Church was ready to receive all the principles they had themselves so warmly adopted. These doctrines spread rapidly in Poland, because the Polish youths resorted to the universities of Prague as well as Cracow; and from the very first both *Huss* and *Jerome* had a strong party among the

Polish nobles. With the reformers appeared the light of literature, but their books were frequently seized. *Mathew Chalewa*, Archbishop of Cracow, is celebrated as an historian of the twelfth century. A work of his, entitled "The Art of Meeting Death," was one of the first printed at Haerlem in 1440. *Kadlubek* was a remarkable character of the early years of the thirteenth century; his life was published by Ossalinski in 1819. *Bogufal* and *Basko* were both chroniclers of the middle of the same century. *Strzembeski* was of the same age, and is usually called *Martinus Polonus*. *Opalinski*, or *John of Kempa*, is the most ancient Latin poet of Poland, and flourished at the beginning of the fourteenth century. The learned *Vitellio* lived at the same time. *Swinka*, secretary of Ladislas Jagellon, was the author of a poem on Casimir II. *Ciolek* wrote satires. *Dzierka* wrote history at the beginning of the fifteenth century; *Rositius* soon followed in the same line; and the historian *Duglosz* may be looked upon as closing this century.

The first religious poem, "*Boga Rodzica*," composed in Bohemia by *St. Adalberg*, near the close of the tenth century, soon passed into the Polish tongue, and became the popular hymn of the country, and was sung when the army went to battle. But the first original author who wrote in Polish was *Ray* of Naglovid. His prose writings are chiefly of a philosophical cast, and are eminently chaste in expression. He develops profound conceptions in a clear and graceful manner, as if he had taken Xenophon for his model. His poetical works are less happy, though sententious and epigrammatical. Prosperous in his circumstances, a favorite with King Sigismund Augustus, and so wealthy as to build two towns (a new position for a poet!), one of which bears his name, *Ray* was able to follow undisturbed the various impulses of his mind. At one time he translated the Psalms, at another he produced his "Models for Courtiers;" but his principal work is "The Mirror of an Honest Man," which may be considered as also that of the customs, ideas, and prejudices of his time. But we must give some account of the Polish Press. Many learned men support the idea that the celebrated Dr. Faustus was the same person as a Polish student named *Twardowski*, who, persecuted on account of his knowledge, which was considered supernatural, is supposed to have taken refuge in

Germany, and assumed the name of Faust, or Fust, which corresponds to the Polish word *Twardy*, and that he associated himself with Guttenberg, to establish the printing press at Mayence and at Strasburg. Whatever may be the truth relative to the flight of Twardovski from Poland, it is certain that we may reckon many Polish names amongst the earliest printers in Europe. *Adam of Poland* was a printer at Naples in 1478; *Skrzetuski* directed a press at Vienna at the end of the fifteenth century, and two Polish brothers established one at Seville. *John Haller* was the first printer in Cracow, about 1483; but the first book printed in the Polish language only appeared in 1506, when *Albert of Laski*, Chancellor of Poland, published a code of laws, known by the name of "The Statutes of Laski."

It was about this period that *Copernicus*, the great astronomer, appeared. At the age of twenty-three, he went to Italy. He stayed some time at Bononia, for the sake of knowing the astronomer, Dominicus Maria. From thence he passed on to Rome, where he acquired great reputation, and was chosen professor of mathematics. After some years of constant success, he returned to his own country, and applied all his knowledge to correct the system of astronomy that prevailed; and when he was about thirty-five, he expounded the system of Pythagoras, as the most harmonious and correct. But he employed himself in making calculations, based upon a long examination of the various phenomena of nature; and, after twenty years thus spent, he brought his scheme to perfection, and established the system of the universe which is now everywhere received. But the Roman Church, as a never-weary enemy to light, considered his discoveries as a dangerous heresy, for which, like Galileo, *Copernicus* was thrown into prison by order of Pope Urban VIII., and the unhappy but gifted being was not suffered to leave his dungeon till he had recanted his opinions. The discoveries of *Copernicus* are well described by Dr. Smith in his "Essays on Philosophical Subjects."

Cotemporary with *Ray*, we find *Korwin*, who assumed the Latin name of *Neoforiensis*, as suitable to his Latin poems; *Krosnianin*, who is distinguished for his "Art of Poetry;" *Tanicki*, who is honored with the title of the Polish Catullus; he traveled in Italy,

and was crowned by Pope Clement VII., but his best poems are in Latin. *Szamotuski* was a celebrated musician and poet of this period, and *Sophia Olesnicka* was the first poetess of the national literature of Poland. *Strut* was a follower of the medical profession, and distinguished as a poet. *Kosminczyk* was renowned as a poet, and was an ardent protector of letters. *Stanislaus Pszonka* was the founder of the celebrated satirical society called "The Republic of Babin." *Ruiz*, of Spanish descent, was remarkable as a Latin poet. *Padniewski* was a poet, orator, and historian. *Gregory Samborczyk* was a distinguished poet. *Bielski* was a fine historian. *Szarzenski* and *Jakubowski* were both good poets, while *Trzeciecki* was at once a zealous reformer, historian, and poet. All these were men of decided talent, who shone among the friends and cotemporaries of *Ray*, and *John Kochanowski* is called the prince of Polish poets; he imitated Homer, and yet dared to be individually great. Rich in natural feeling, he poured forth the effusions of his own heart in his contemplation of human life, and was condemned by the critics of his day; but his native wit procured him the title of "The Pindar of Poland," and his sayings are familiar to his countrymen even at this day. The general admiration felt for his genius and character suggested to *Niemczywicz* (a poet of great renown, only lately dead) the subject of a beautiful drama, in which he has idealized the life of *John Kochanowski*. His chief works are three books of epigrams and three books of lyric poems, a translation of the third book of the *Iliad*, a translation of some of Horace's poems, a translation of the Psalms, a translation of Vida's "Chess," besides original satires and elegies. Two other poets of this name were known. *Andrew*, his brother, made an elegant translation of Virgil; *Peter*, his nephew, made one of the "Jerusalem Delivered," and of the "Orlando" of Ariosto. At this period, the success which attended the efforts of Martin Luther in Germany had great effect on Poland. Many Poles resorted to the University of Wittenberg, in consequence of the encouragement held out by the Elector of Saxony to all who should graduate in that already flourishing seat of learning. On their return, they naturally spread abroad the knowledge of Luther's doctrines, and numerous prose writers, Catholic and Protestant, belong to this

period. *Seklucyan* translated the Bible; *Birkowski* wrote admirable sermons; *Gornicki*, *Starowolski*, and *Orechowski* all joined political feeling with their theological writings, which were of great merit. The labors of these learned men established the national language on a firm basis, and, although it may have since acquired more elegance, the energy, boldness, and freedom of its features are nowhere to be found so fully as in their compositions. *Orechowski* (better known under his Latinized name *Orechovius*) displayed, in his disputes with the Romanists, all the eloquence of a Demosthenes. He was a man of splendid talent, but of worldly, calculating policy. He had not strength, however, to be faithful in his opposition: he was to be gained at any price, said Rome, and he sunk into her snares. Yet, on the whole, this apostate was useful. In his bright years of strength, he had fought for truth, and his arguments remained after his apostacy was forgotten. *Cardinal Hosius*, President of the Council of Trent, whom Bayle calls the greatest man that Poland ever produced, was one of the most powerful antagonists of Protestantism. The numerous works of *Hosius* have been translated into many languages.

Sigismund I. was an earnest protector of letters; and, although a wise and great king, was tormented into a persecution of the Lutherans by his queen, a daughter of Sforza, Duke of Milan, and one of the most mercenary of women. The contentions between the reformers and the adherents of the old religion were fierce in the extreme, and the fury of Sigismund against the Dantzickers is a point of history marked with peculiar interest. As a reformer, however, *John Laski* enjoyed universal esteem, and the admiration professed for him by Melancthon and Erasmus bordered on enthusiasm. He was also the intimate friend of our Cranmer, who invited him to England, to assist in completing the reformation of the church. For a time, *Laski* superintended the foreign Protestant congregation in London, which seems to have been instituted as an asylum for reformers who had been obliged to fly from their own countries.

Intercourse between the literary characters of England and Poland were at that time frequent; and an Englishman named Cox, who was Professor of Eloquence at the University of Cracow in

1527, was the first person in Poland who established a periodical work: it was called "The Ephemerides."

The conclusion of the sixteenth century was distinguished by the clever prosaist, *Kromer*, who is styled the Livy of Poland. *Christopher Warszewicki* was an orator, historian, and diplomat of celebrity; *Stanislaus*, his brother, was remarkable for his literary talents and taste. *Matthew Strykowski* was a celebrated chronicler and poet. *Gornicki* was remarkable as a historian. *Negoszewski* was crowned as a poet, and celebrated as a Latin improviser. In the month of February, 1598, at Venice, he delivered impromptu verses on the philosophy of Aristotle. He also published a Latin poem in honor of *Zamoyski*; and, at the same time, verses in Hebrew, Greek, Latin, Spanish, Italian, and Polish.

The death of a Frenchman named *Statorius*, a naturalized noble of Poland, marked the first year of the seventeenth century. *Statorius* had been a great friend to letters, and had made an excellent grammar of the Polish language. *Solikowski*, the Archbishop of Leopold, flourished under King Stephen Battory, and is remarkable for his Latin compositions. *Budny-Bieniacz* was a celebrated prosaist. *Zamoyski*, surnamed the Great, was a statesman, warrior, and protector of letters, sciences, and arts. *Zeylitowski* was remarkable for the great elegance of his poetry. *Gosticki* was a celebrated orator. *Sebastian Klonowicz* is called the Sarmatian Ovid. He wrote a poem in forty-four cantos, entitled "The Victory of the Gods," which the Jesuits destroyed wherever they met with it. *Treter* was a poet and engraver, although secretary to the kings Stephen Battory and Sigismund III. *Rybinski* was crowned as a poet. *Paprocki* was a good historian. *Kmita* was the first comic-heroic poet of Poland. *Miaskowski* was remarkable as a poet. *Szymonowicz* was crowned as a poet, and named the Theocritus of Poland. *Zimorowicz* wrote graceful pastorals.

Such sovereigns as the two Sigismunds and Stephen Battory, with ministers like *Tomicki*, *Tarnowski*, and *Zamoyski*, could not fail of supporting with success the dignity and preponderance of the nation. As a proof of the activity of mind in this age, there were no less than fifty printing presses in Cracow alone, and eighty-three towns in Poland printed separately.

Various facts bear witness to the mental movement of this age. Two new academies were founded, at Wilna and Zamose; and, besides being the golden age of Poland's literature, the Poles were distinguished by that highest test of civilization, liberty of conscience, when the rest of Europe was convulsed by religious wars. Leopold was then, and has been ever since, the residence of three archbishops—one of the Greek, another of the Roman, and a third of the Armenian persuasion; yet was there never any inquiry made to which of the cathedrals a citizen who complied with the regulations of government resorted. Political power was the reward of this tolerant spirit, and Polish princes sat on the thrones of Bohemia and Hungary; Lithuania, Livonia, and Courland formed a part of their empire; and even Russia offered her crown at one time to a Polish prince. Poland was thus one of the most considerable and most enlightened states of Europe, and would probably have remained so to the present day but for the withering influence of the Jesuits. In order to counteract the progress of the reformers, the Church of Rome sent into Poland many of the most learned of her Jesuits. The Jesuits arrogated the universal tuition of youth. Everywhere they were industrious, everywhere indefatigable in their scholastic duties; for they had the artifice to render their grammars exceedingly difficult, and not only thus retained their pupils the longer, but completely blinded them. The language and literature of Poland became a mere jargon of interlarded Latinisms;—she had lost both before the end of another century.

From this general corruption of literary taste must be excepted the sermons of *Skarga*, remarkable for energy, boldness, and grandeur of pulpit oratory. A cotemporary of his was *Casimir Sarbiewski*, who received the laureate crown from Pope Urban VIII. for his lyric poetry; but he was only a Latin poet, and an imitator. Horace was his model; and, though he writes cleverly, there is little, if anything, of originality in his ideas, or warmth in his feelings. Coleridge places him above Cowley.

We must not forget the illustrious botanist, *Zaluzianski*, who was the first to describe the fructification of plants, usually known by the name of the Linnæan system, and that long before Linnæus, to whom the discovery is ascribed. The Swedish botanist could

scarcely have been ignorant of the work of his predecessor, called "Methodus Herbaria," which had been published at Prague; Dubois, in his literature of Poland, mentions this fact.

Sigismund III. protected the Jesuits, and his fanaticism retarded every mental effort; intrigues not only occupied, but soured, every mind. The persecutions of the dissidents in matters of religion, fomented by the then all-powerful Jesuits, caused numbers of enlightened Poles to leave their country. *Naymanowicz* was a philosopher who endeavored to stem the torrent; and such was his love of literature, and efforts for its benefit, that he was sixteen times chosen Rector of the Academy of Cracow. *Grochowski* was a fertile poet. The two *Pietrkowczyk*, husband and wife, were warm friends to literature; the lady wrote graceful Latin poems. *Chelchowski* is remarkable for his good pastorals, at a time when there was little of worth. *Cynerski's* elegies are also above the ordinary class of poetry. *Otfinowski* translated Ovid into Polish verse. *Broski*, or *Broscius*, was a distinguished mathematician, and a tolerable poet. *Christopher* and *Lucas Opalinski* were both court poets. *Samuel Twardowski* was a poet of remarkable fecundity. *Pastorius* wrote Latin verses, and was historiographer to Sigismund III. There was a little brightness in the reign of Ladislas IV.; but, under Augustus I. and II. of Saxony, Poland seemed to sleep between acts of devotion and dissipation. During this darker age of literature in Poland, very little poetry was published, except translations from the French poets. The brothers *Lubomirski*, as philosophical writers, exhibit, however, pure and sound principles of morality. Unhappily for Poland, to the existing evil of a corrupted literature was now added the abolition of the liberty of the press. Sound notions of law and justice became, in consequence, still more obscured; anarchy pervaded the government; freedom degenerated into license; while the peasantry sunk into a condition bordering on slavery, and the limits of the country were contracted by the secession of the Cossacks.

Towards the conclusion of the seventeenth century, *Andrew* and *Samuel Morsztyn* translated from the French. *Andrew* was Treasurer of Poland; he translated "The Cid." *Samuel* was Palatine of Mazovie; he translated several tragedies of Racine. *Fredro* was

a philosopher, historian, and poet. *Jacob Sobieski*, father of the celebrated King John, was ardently attached to letters, and used his pen with skill. *Gawinski* was the author of some good pastorals. Under John Sobieski we find but few original writers. *Chroscinski* translated Lucan. *Stanislaus Lubomirski* translated from the Italian of *Guarini*. *John Stanislaus Jablanowski* put the "Adventures of Telemachus" into very respectable Polish verse. It was *Malicki* who did the most essential service to his country, by writing a Polish grammar, and by making a Polish dictionary.

No nation is more indebted to woman than the Polish. One female was the means of its conversion to Christianity; another rendered it powerful, by annexing it with Lithuania; and, at the unfortunate epoch where we are now arrived, another averted from it the greatest of all misfortunes, its moral ruin as a nation. More afflicted than all others at the melancholy aspect of affairs, the mother of the princes Augustus and Michael Czartoryski bound them by an oath to use every exertion to restore the former greatness of Poland, over which the elder branch of her house, the Jagellon family, had exercised hereditary sway. Accordingly, they endeavored to introduce reform into the government of Augustus II., who had been forced, by secret machinations, on the throne of Poland, by the Russians; and when the Czartoryskis were frustrated, they worked out their views by remodeling the system of education. It was also a part of their plan to place a native prince at the head of the kingdom; and their nephew, Prince Poniatowski, was selected. Aided by the powerful Catherine of Russia, this prince became king, as Stanislaus Augustus IV., and was a zealous patron of letters. The royal residence was thronged with native talent; and the king himself assisted, as a private gentleman, at the weekly meetings of the literati. The nobles followed this example of encouragement, and their abodes were filled with men of letters and science, instead of a host of idle retainers. The two brothers *Zaluski* employed their whole fortune in collecting a library of two hundred thousand volumes, which they bestowed upon their country as a gift. Then arose *Konarski*, a man of uncommon genius and energy, who fearlessly attacked the Jesuits, and at length effected a reform in the national schools. The Order of Jesuits was abolished, and

their immense possessions consecrated to the public education. *Konarski* formed a compendium of national laws, in eight folio volumes; and dedicated his ample fortune, and a pension granted him by Louis XV., as a testimony to his merit, to procuring translations of the best foreign works. Science, art, and industry flourished once more. *Joseph Jablonowski* was a warm encourager of letters. He published, at his own expense, the fine atlas of *Rizzi Zanoni*, and wrote various works in prose and verse. *Elizabeth Druzbacka* wrote some very fine idylls; they are full of the sweetest descriptions of nature, in which she is said to rival Thomson. The *Princess Radzivil* wrote tragedies. *Rzewuski* was an enthusiastic patriot, and distinguished himself by several literary productions. *Bokomolec* was a writer of comedies. One grand result of the all-pervading spirit of improvement was the constitution of the 3d of May, 1791; by which fine act, the nobles voluntarily despoiled themselves of their exclusive privileges, admitted the citizens into their rank, restored the rights of freedom to the peasants, and placed the new social order on a firm basis, by the establishment of hereditary monarchy. Not without reason, then, has our poet said,

“Sarmatia fell, unwept, without a crime !”

Among the authors who flourished under Stanislaus Augustus was *Janocki*, who wrote literary history and biography. *Wengierski*, too, was busy with his lively verses and keen satires;—at once the Anacreon and Peter Pindar of Poland. Then *Naruszewicz* first tried his powers in poetry and satirical writings, but finished his career as one of the finest historians of Poland. *Wyrwicz* published many admirable works, and wrote geographical ones. *Mina-sowicz* was the author of some good poems and other works. *Ignatius Krasicki*, Archbishop of Gniezne, may be called the Polish Voltaire, wit being the principal characteristic of his numerous works; but, while he ridiculed superstition, he never assailed religion. In his “*Monomachia*,” or War of Monks, he exposes, in a masterly manner, the bigoted absurdities of the monkish orders; then, in his “*War between the Mice and the Cats*,” he ingeniously laughs at the dissensions that prevailed in the national councils. His fables are considered as only second to Lafontaine’s, for the

Poles say that the French fabulist lent his pencil to *Krasicki*. These fables are favorites throughout the kingdom. His "Epistles," "Translations from Ossian," "Dictionary of Useful Knowledge," "Imitation of Plutarch's Lives," are all excellent; and, besides these, he wrote an epic, called "Chocun," which bears considerable reputation. But *Trembecski* possessed the most poetic fire of this period. In his principal poem, called "Zofiowka," from a magnificent country-seat in the Ukraine, he embodied, in fascinating language, opinions upon man's terrestrial and posthumous existence. Count de la Garde made a French translation of it, which he caused to be beautifully printed at Rome, together with the original. In his latter days, *Trembecski* lost his memory to such an extent that he did not recollect he had ever written anything. He fell into a state of misanthropy, and would have no companion near him but a Cossack boy, with whom he played at chess, or listened to his songs. The only visitors he admitted were birds, which he permitted to build their nests in his apartments. *Kniaznin* was an elegant lyric poet of deep feeling; and, like Tasso, became enamored of a lady far above his condition, which unlucky attachment ended in aberration of intellect; and the unhappy man died, as the poet sings, "worm-eaten of love." His patron, Prince Czartoryski, erected a splendid monument to his memory, at Pulawy. *Kniaznin's* three dramatic poems, of "The Treble Marriage," "The Gypsies," and "The Spartan Mother," rank high for their lyrical beauty; and his odes are full of strength and harmony. *Karpinski* was the best song-writer of this period, and his pure mind was eminently fitted for a translation of the Psalms. *Kollontay* was a philosophical writer, and conducted the paper called "The Polish Constitution." *Pockzobol*, the astronomer, friend of our Maskelyn, lived at this time. *Ignatius Potocki* was an excellent orator and great statesman; and *Prince Czartoryski*, father of the late venerable prince, Adam, wrote a work entitled "Thoughts on Polish Authors," which deserves particular attention, as he was the first who combated the prevailing taste for French literature. *Sulkowski*, although busy in a military life, wrote graceful poems.

The admonition given by Rousseau to the Poles, that, if they could not help being swallowed by the Russians, they might at

least prevent these latter from *digesting* them, appears to have been constantly acted upon by them, ever since the loss of their national independence—a misfortune which has only had the effect of still further arousing their moral energy. Having sung on the ruins of their country their emphatic “Poland is not lost while we live,” they created for themselves a Promethean existence—a moral power more enduring than that which they had lost. Their first act was to establish a Society of the Friends of Science and Belles Lettres, for the preservation of the national language, now endangered by the intrusion of foreign idioms. One member of the Society, *Kopecynski*, composed an admirable grammar: another, *Linde*, compiled an excellent dictionary. *Albertandi*, the first President, left three thousand volumes of materials connected with the Polish history, which he had collected from various manuscripts whilst in Sweden and Italy, and which, having been prohibited making written extracts, he had retained solely by the force of his extraordinary memory. A far more important work still was that of *Count Osseliniski*, entitled “Historico-critical Notices of Polish Authors.” He also devoted his fortune to the purchase of a large library, which he presented to the province of Galicia.

Nor were poets wanted to aid these efforts: *Godebski* wrote his “Patriotic Odes” and “Martial Poetry;” *Felinski’s* “Barbara Radziwilowna” brought him undying honors. *Count Thadeus Czacki* helped the struggling patriots with his “Jurisprudence.” *Piramowicz* was a critic as well as an author. *Szymanowicz* made an admirable translation into Polish verse of “The Temple of the Gnide,” from Montesquieu. *Nicolas Wolski* was an astronomer, but found leisure moments to meddle with earthly concerns, and made a spirited translation of “The Marriage of Figaro.” His brother *Constantine* preferred the serious path of Racine, and translated the “Iphigenia;” also the “Zaïre” and “Merope” of Voltaire. *Tanski* was a poet and prosaist of repute. *Skrzetuski* wrote history. *Drozdzowski* wrote agreeable dramas; as also *Mme. Lubinski*. *Naguczewski* translated from the Greek with great ability. *Eysymont* was learned in classic lore, and a poet. *Slowacki* wrote some clever poems. *Dembrowski* translated the “Henriade.” *Bishop Stronowski* aided the cause by his prose writings. *Rai-*

mond Korsak was patriotic in his heart and pen: his poems are written with a fire and energy that time cannot cool. *Matuszewicz* was a fine orator and clever poet; his son *Andrew*, also, distinguished himself at a later period. The services rendered to his country by the *Abbé Staszyc* were very remarkable, as scientific author, poet, and philosopher. His "Life of the Great Statesman *Zamoyski*," an original poem "On the Human Race," translations of Homer, and of Buffon's "Epochs of Nature," established his fame as an author of pre-eminent merit. The formation of Colleges of Medicine and Law, at Warsaw, and the erection of a fine building for the "Society of the Friends of Science," were acts of his private munificence. He purchased also a large domain, which he divided among a number of peasants, subject only to a very moderate rent, the funds of which were destined to the gradual acquisition of neighboring lands for the same benevolent purpose. He was, in short, both liberal with his purse, and a warm friend to learning; and, whilst minister of state, *Staszyc* discharged the duties of that office with unwearied diligence, and was also director of the mines, and of a commission for the purposes of education. The name of this worthy man became an object of national veneration, but of hatred to the Grand Duke Constantine, who would not permit the people to show their gratitude by erecting a monument to his memory. His name is, however, engraven on the heart of every Pole, and his memory will be cherished as long as Polish blood shall flow in their veins. *Count Stanislaus Potocki* continued the honorable patriotism of his noble family by his eloquence; and, in his leisure moments, advanced the good taste of his countrymen by translating *Winkelmann*. *Corn. Molski* translated the *Æneid*, and wrote some pleasing lyrics. *Prince Adam Czartoryski* never knew an idle moment; and, besides writing some charming comedies, was a universal aid to science and literature by his pen and his purse. *Xavier Bohusz* searched for Poland's honor in her history and antiquities. *Mochnaski* wrote with energy as a critic, and advocated that emancipation from the old style of composition which, in other countries, was called Romanticism. It was just what was necessary for the awakening talents of his countrymen,—the chains of the classic style ill suited their ardor. *Baudkte* attended

to history only; while *Bernatowicz* interwove its dramatic facts with sentiment and romance in very elegant novels. His style and language in "*Pojata*" are looked upon as standard examples for those who aim at perfection. *John Potocki* was a writer of history and geography. *Tymiński* translated our poet Thomson. *Wybicki* was an ardent patriot, and aided the cause with his pen. *Gorczyczewski* was the author of clever satires, and translated those of Boileau. *Zolkowski* shone as a writer of dramas and satires. *Chodani* translated from Voltaire. *Zarblocki* was a fine dramatist. *Surowiecki* was learned in classical writings, and famous as a statistician. *Tomaszewski* was a distinguished epic poet. *Groddek* was a remarkable philologist. *Stanislaus Bohusz* was a clever historian. *Malczeski* is celebrated for the account of his journey in Switzerland, and the ascent of Mont Blanc; he also wrote poems.

• The literature of the present period is marked by the same patriotic character, and at the head of its poets was *Niemcewicz*, who only closed his mortal career a few years since, in exile. He had been distinguished under Stanislaus Augustus, and was the Nestor of Polish patriots. He had witnessed two great revolutions, and with his friend, the brave Kosciuszko, had fought in America under Washington. His compositions in verse consist of tragedies, comedies, satires, lyrics, songs, elegies, and fables; and in all these departments he has attained a well-deserved celebrity. His chief glory, however, consists in his "*Historical Songs*," a composition quite peculiar to Poland; they are the history of his country in lyric verse, set to music, and illustrated with plates, in order to render the events more impressive to youthful minds. The book is in every Polish household, and venerated next to the Scriptures. His biographical sketches with which these lyrics are accompanied are, if possible, more valuable, and might be placed by the side of Plutarch's Lives. *Niemcewicz* has shown his diligence as a scholar in his "*History of Sigismund III.*," which may vie with Schiller's "*Thirty Years' War*." He has also compiled three volumes of "*Notices relative to the National History*." His "*Historical Novels*" are amongst the most successful imitations of Scott; he translated Pope's "*Rape of the Lock*," the "*Ode on St. Cecilia's Day*," "*Gray's Elegy*," "*Rasselas*," and some poems of Words-

worth and Campbell, and various pieces from the French. Indeed, he continued to the last (to use his own words) to soothe the bitterness of exile by singing to his mournful lyre.

The fame of *Woronicz*, late Archbishop of Warsaw, first arose from his "Sermons." These seem to be immediate emanations from the purest source of morality, couched in fiery, almost dithyrambic language, resembling that of the Hebrew prophets. In his poetry, he is said to resemble Milton very strongly. *Brodzinski*, called the poet of the heart, formed his taste upon the extemporaneous songs of the Cracovians, which he first brought into repute; his poetry is characterized by simplicity and grace. One of his most animated poems is written on the subject of a great number of Poles having resolved, after the partition of Poland, to force their way, at every risk, to the South of Europe, in order to join the armies of Napoleon, to whom they looked as their destined deliverer. Many of them reached the French army, and were known under the name of the Polish Legion; they fought in the German wars, and distinguished themselves in Egypt and Spain. *Dombrowski* was their leader, and afterwards their historian, and bequeathed his writings to the Literary Society of Warsaw.

Another poet, *Francis Dmochowski*, although he left no original compositions, may be classed with the preceding in merit, as a most successful translator of Homer, Virgil, Milton, and Young. But such is the ardent pursuit of literature in Poland, that, within the last twenty years, no fewer than three complete versions of Homer, and five of Virgil, have appeared. The industrious *Przybylski* performed the Herculean labor of translating Homer, Ovid, Virgil, Milton, Young, Ariosto, Camoens, and Gesner.

During this period, the drama, which appears to have been more tardy in its growth than the other branches of Polish literature, reached a high degree of development. The tragedy of "Josephus Castus," by *Simonowicz*, is considered very superior. *Zablocki* wrote some good comedies; but "The Nuncio" of *Niemciwicz* bears the palm. *Boguslawski* has done much for the Polish drama, by keeping up the national theatre of Warsaw, and visiting, with his itinerant troop, the various parts of the dismembered country, as well as by his original works, and the translations of "Hamlet"

and "Macbeth;" indeed, a complete version of Shakspeare has been published in Poland within these few years. While on this topic, we may also pay tribute to the talent and taste of Poland in the production of good operas and fine musical composers. *Kurpierski*, *Elsnen*, *Lipinski*, *Szopen* (*Chopin*), are of European fame. *Osinski* left a name in the theatrical world for his translations of Corneille and Voltaire; but this checked the growth of the national theatre. At length, such writers as *Wenzyle* and *Karpinski* brought back the taste of their countrymen. They are the best tragic writers of Poland; the tragedies of "Glinski," and of "Boleslaw," by the former, are among the finest in the language; and the "Ludgarda," of *Karpinski* does him equal honor. Their successful follower, *Korzeniowski*, is eminently distinguished for the beautiful delineation of his female characters. The Molière of Poland is *Count Fredro*, quick, profound, lively, and always national. *Wengierski*, already mentioned as a witty satirist, wrote "The Organ," a comic-heroic poem; "Pygmalion," "Lyrical Drama," &c. &c. *Goluchowski* has written "The History of Nations," with the spirit of a true philosopher; this work created great sensation among the Germans, who deeply lamented the early death of the writer. The *Princess Isabella Czartoryski* wrote a fine work on "Gardens;" and, in accordance with the principles laid down in it, she embellished her seat at Pulawy (now confiscated to the Russian power). A more important work of hers is entitled "The Pilgrim of Dobramil," of which Polish history is the basis, and morality the superstructure. The daughter of the above lady has written excellent Tales; no writer has more admirably painted the domestic life of the Polish peasantry. Another lady of distinguished talent is *Madame Tanska*; her "Mother's Legacy to a Daughter," her works on religion, and especially on education, have rendered her quite an authority on this last-mentioned topic. She has translated Mrs. Ellis's excellent work, called "Woman's Mission," into the Polish language. *Olizaroski* is a poet of Volhynia, graceful and ardent; but the most distinguished of all Poland's children in literature is *Mickiewicz*. Remarkable for his patriotism and fine liberal tone of mind, he began his career by silencing the critics, much in the same way as Byron. His magnificent poem of the "Dziady" (Feast of the Dead) is a

specimen of the most powerful talent, and ranks with Goethe's "Faust," and Byron's "Manfred." It is consoling to observe that our Byron's work is the most ennobling of the three. Goethe's "Faust" is drawn from the apparent disorder and blind hazard of human life; "Manfred" from divine wisdom and beauty. Where Faust sees all things hideous, Manfred meets only beautiful genii, on whose calm and pure brow is reflected immortality; while it is to the dark scenes of martyrdom that the Polish poet leads us. *Mickiewicz* has invoked the infernal regions, to help him with temporal ukases, tortures, exile, chains, and instruments of suffering. Then angels are invoked by the spiritual reign; the heroic soul, pious enthusiasm, holy indignation, prophetic songs, and divine ecstasies; and these are paintings which neither Byron nor Goethe could have executed. Among the innumerable phalanx of perverse spirits, which poetry uses as emblems of the vices and evils of life, there are various hierarchies; the mocking demon of Goethe is the Voltairian Frenchman; the dark genii of Byron is the romantic spirit of the nineteenth century; the Satan of *Mickiewicz* is brutal despotism. It is an ignoble monster, bloody, gross, ferocious, and obstinate; but his whole diabolical army is no play of the imagination; it is a living hell he calls around him. The soldiers of his Satan are executioners, jailers, blasphemers, cannibals; they speak only of physical tortures, they lap the blood of martyrs, they seek to subdue by despair and vengeance. During the persecution carried on against the students of Wilna, *Mickiewicz* was exiled to the Crimea, where, as a Polish poet expresses it, "he strewed diamonds in his path." His "Sonnets of the Crimea" are among his happiest productions, and were published at Moscow, where, through the enlightened government of Prince Galitzin, he was permitted to reside. His own peculiar situation suggested the poem of "Wallenrod," which is enthusiastically admired by his countrymen, and is supposed to have hastened an insurrection. "Sir Thaddeus" is another masterly production, and is called the *Georgics* of Polish literature. "The Book" is another emanation from his pen, and has great admirers.

A singular circumstance strikes every one, when examining the Polish language and literature: viz., that they have advanced in an

equal ratio with the increasing misfortunes of the country, during the last fifty years. This phenomenon is so extraordinary that it deserves the consideration of every reflecting mind. What, indeed, should seem more unfavorable to the progress of a nation's mental powers than its political annihilation, and the incorporation of its dismembered provinces with several foreign states, each respectively intent upon destroying every vestige of its former nationality? Yet it is a fact, that Polish literature is actually reaching its zenith; and at no former period could Poland boast of more distinguished men in every department of science and learning, politics even included. Yet public and private libraries, to an immense extent, have been, at two different periods, sent off to Russia; but, instead of retarding, this has only promoted the growth of national literature; in fact, every attempt to recover their liberties, however unsuccessful, has only helped to invigorate the moral energies of the Poles, and the ardent feeling of patriotism, which used to be chiefly confined to one class, now animates alike the inhabitants of every cottage and palace in Poland. Their literature is more intimately connected with the history of their incessant political struggles than is the case with any other nation. It is a most potent weapon, which they now understand how to use.

Among the writers of the present age, we may mention *Chodzko*, *Czajkowski*, and *Dmochowski*, poets; *Gorechi*, a lyric fabulist; *Hurnicki*, a dramatic poet; *Jachowicz*, a fabulist; *Kosmian*, a poet; *Odyniec*, *Ostrowski*, *Szydlowski*, *Tymowski*, *Witwicki*, and *Zaleski*, all writers of various kinds of poems. As prose writers, we have to name *Bentowski*, *Borrowski*, *Chodkiewicz*, *Dmuszewski*, *Fomberg*, *Golembiowski*, *Kaminski*, *Kontrym*, *Lelewel*, *Linde*, *Mostowski*, *Oginski*, *Onacewicz*, *Plater*, *Raczynski*, *Rzewuski*, *Senkowsky*, *Skarbek*, *Sniadecki*, *Szyrura*, *Krasinski*—all men whose literary talents have distinguished them. Several ladies of Poland have deserved the gratitude of their countrymen for their talents and patriotism, as, the *Princess Lucy Giobroyc*, the *Princess Rosalie Lubomirska*, *Madame Tyzenhaus*, *Madame Malecka*, *Madame Widulunska*, *Madlle. Korzeniowska*.

The poetical works of *Adam Mickiewicz* were printed in 1828 at Paris, by *Pinard*, at the expense of the *Countess Ostrowska*.

The Poles have also their literary journals, which, in various forms, have attracted and delighted the people, as, "The Monitor," conducted on the model of the "Spectator;" "Agreeable and Useful Recreations," published first by *Naruszewicz*, and continued by *Albertandi*; "The Memorial of Warsaw," conducted by most able men; "The Scientific Journal of Wilna;" the same of Warsaw, with a vast variety of periodicals published in the different large cities, as, "The Memorial of Leopold," "The Bee of Posen," &c. &c.

The following is a list of works which may be further consulted on the literature of Poland: "Scriptorum Polonicorum Hecaton-tas," by *Starowolski*; "Slavonia Reformata," by *Wengierski*; "Museum Polonum," by *Jablonowski*; "Bibliotheca Poetarum," by *Zaluski*, and the "Magna Bibliotheca;" "Polonia Litterata," by *Janocki*; "Chronologie" of *Albertandi*; "Essai sur l'Histoire de la Pologne," by *Duclos*; the third volume of the works of *Krasicki*; "Observations sur les Poètes Polonais," by *Prince Adam Czartoryski*; the literary works of *Stanislaus Potocki*; "The History of Polish Literature," by *Bentowski*; *Juszyński's* "Dict. of Polish Poets;" *Ossolinski's* "Materials for the History of Polish Literature;" *Lelewel's* "Bibliographie Polonaise;" *Bowring's* "Specimens of Polish Poetry;" "Introduction to the Memoirs of Michel Oginski," published at Paris in 1827.

THE LITERATURE OF HUNGARY.

FEW nations have had a more difficult position to maintain than Hungary. The deep sentiment of patriotism has contributed largely to her present independence; but she has struggled through long years of trial, and has felt the iron of the Austrian government enter into her soul. The Latin language still continues to be frequently that of general intercourse even among the lower classes, although the Hungarian dialect is now coming daily more in use, and they have had an individual literature for many centuries.

Stephen, first King of Hungary, was crowned in the year 1000, having been baptized a Christian three years before. He founded many establishments for learning.

The *Studium generale* of Wesprim was founded a century later, and formed after the plan of the University of Paris.

In 1358, King Sigismond founded at Ofen another of these seminaries, and King *Mathias Corvin* enriched it with a library. A little later, this last-mentioned prince founded the University of Presburg.

The first printing press was established at Ofen (Buda) by *Andrew Hesz*, somewhat later than the middle of the fifteenth century, and the first work printed was "*Chronicon Budense*." At the close of this century, the Literary Society of the Danube was formed by *Conrad Celtes*.

The most ancient monument of the Hungarian dialect is their popular songs. Under the reign of Louis the Great, at the beginning of the fourteenth century, the national tongue was cultivated with some degree of success, it being that king's especial desire to encourage it. The Bible was translated for the first time into this tongue, and the first grammar of it was made by *John Panonius*.

In the sixteenth century, it made a rapid progress. A dictionary was formed by *Kovats*. *Tinodi*, *Kakonagi*, *Tsanadi*, *Valkai*, *Tsaktornyai*, *Tserenyi*, *Fasekas*, *Szegedi*, *Balassa*, *Enydi*, and others, were all native poets of this period.

In the next century, an encyclopædia was compiled by *Tsere Apaszai*, who also made very diligent researches on the language of his country. An epic poem now appeared from the pen of *Count Nicolas Zriny*. *Ladislas Lissthi*, *Pasko*, *Kohary*, and *Gaengyöcsi* were also epic poets of the same period. *Rimai* and *Benitzky* wrote lyric poems, while sacred poetry had also many votaries. There are many Latin chronicles of this period, of which the "*Belæ Regis Notarius*," by an anonymous writer, is the most remarkable. Among Hungarian chroniclers, we may name *Szekely* (who is celebrated), *Temesvari*, *Heltai*, *Pethæ*, *Bartha*, *Lisnyai*.

At the opening of the eighteenth century, *Parizpapai* published his valuable dictionary; and the first newspaper was published at Presburg by *Mathias Bath*. After the death of Joseph II. of Austria, there was a brilliant burst of progress in the Hungarian literature. The language was taught in schools, and the National Acts were published in it. A theatre was opened at Ofen, and

another at Pesth. Several newspapers were commenced. The Emperor *Francis II.* granted their national literature his protection.

The poets of the eighteenth and nineteenth centuries are numerous, namely: *Szabo, Rajuis, Daika, Aranka, Dæme, Batsanyi, Takats, Horvah, Teleki, Fekete, Matyasi, Ragy, Versegi, Virags, Kovats, Charles* and *Alexander Kisfaludi*, the first a dramatic poet, and the second a lyric poet, both of the first class of talent; *Dæbröentei, Szemere, Csokonai, Tot, Verzsényi, Vikovits, &c.* The prose writers are equally numerous, among whom we may mention *Dugonitz, Budai, Bathori, Feier, Marthon, Ertsei, Sarvari, Endrédi.*

THE LITERATURE OF HOLLAND AND BELGIUM.

THE United Provinces were for many centuries the cradle of literature, and the nursery of men of science and of learning. The Universities of Groningen, Utrecht, Leyden, Guelderland, and the celebrated school of Amsterdam, were resorted to by studious men from all countries in the north of Europe, at the same period as the universities of Italy were as eagerly sought by men of the south. And what a host of accomplished artists have sprung from this people, of whose literary produce we know so little! This is the more singular, since our commercial and political connections with Holland have been so closely interwoven. Unwearied industry, and the spirit of patient perseverance, characterize the people of this country; and, although devoted to commerce, yet they were the first in Europe who found time to encourage the arts and sciences. I say the first, for several years before Italy was in her glory under the Medici, the Dutch, besides their magnificent manufactories, had invented oil painting and introduced printing. The microscope and the pendulum we owe to them too, at a later date. Men of learning were quietly pursuing their valuable studies in her universities; but there was no Lorenzo the Magnificent to protect and encourage them.

The great hall in the Hotel de Ville at Bruges contains a library

of near eight thousand volumes, some of which are of great rarity. Every other large city has its library.

The monastery of St. Martin and the abbey of St. Bertin, at Mechlin, produced scholars of eminence in the tenth and eleventh centuries; and when Alfred wished to establish collegiate institutions in England, he sent for Grumbalde, to whom Oxford was indebted as early as 886 for the foundation of its far-famed university. The work called "*Livre des Assises et des bons Usages du Royaume de Jerusalem*" served as a model for Godfrey of Boulogne, and is still the admiration of the best writers on national jurisprudence. No people were, consequently, possessed of better laws; and princely legislators sent to form their codes upon the same basis, when *Henri Gethals* excited so much gratitude for his labors that he was presented by the Sorbonne with the title of doctor, *par excellence*, as the most learned juriconsult of the times. He was followed by a throng of great names—prelates, doctors, grand dignitaries—all men of first-rate merit. The succession of genius in the family of the *Gethals* alone, in the opinion of the biographers, was sufficient to illustrate the literary character of their country.

In the twelfth century the chivalric tastes of the age were represented by *Christian de Troyes*, a native of Hainault, who spent many years at the court of Philip of Alsace. His poems are but little known. In the same century, the favorite subject of Reynard the Fox was adopted by several Flemish poets; and was printed among the early productions of the press at Delft.

In the middle of the thirteenth century, Henry III., Duke of Brabant, was an ardent friend to literature, and a poet of considerable merit. The great luxury of the Flemish nobles drew crowds of poets around them, foreign as well as native; but the more sprightly language of the French, and their intuitive wit, pleased oftener than the national broad humor, and, consequently, many of these early writers assumed the *Romaine* French, in order to recommend their compositions to the courtly circles. The fabulous history of "*Berte and Pepin*," one of the works of the poet *Adenez*, is marked as possessing surprising grace and correctness, and ranks the author as a man of decidedly superior talent.

The fourteenth century brought war and all its distractions into

the homes of the before happy Flemings. Literature faded away, and all pleasure in its encouragement disappeared till the time of Philip the Good of Burgundy, whose just and judicious government of his Belgian provinces brought back the affrighted muses.

The Netherlands were governed originally by their own dukes and earls, until, by marriages and other contracts, several provinces fell to the House of Burgundy, and after that to Austria. At the time of Luther, the Low Countries were the centre of European learning, and the Flemish, or Low Dutch, language was more general, especially in maritime nations, than any other. Their literature ranked the first, and the students of their universities went out into all the countries of Europe as professors to enlighten other nations. But the policy of Charles V. of Germany was the cause of this brilliant position being completely clouded. His son, Philip II. of Spain, attempted to alter the constitution, fearing the Reformers and the independent spirit of the Dutch. After their victorious struggle, the seven provinces which cast off the yoke of Spain were the first in intellectual progress.

The censorship of the Austrian government was such, that few men of talent wrote in the Flemish dialect; indeed, they fled into Holland, and carried along with them many of the first merchants of the once flourishing provinces of Flanders, Brabant, and Antwerp. For nearly two hundred and fifty years this dearth of national productions lasted, and the splendid literary distinction of the country faded to a mere remembrance. *Van Meteren* and *Van Meerbeke* were historians who flourished during the time of the severe Spanish restriction of the Flemish intellect, and escaped the searching eye of the Inquisition as if by miracle.

Philip II. had sent the Duke of Alva (or Alba) into the Low Countries to subdue the spirit of the inhabitants, and the cruelty of this military despot found an object in the worthy and patriotic *Anthony Strovelen* of Antwerp, President of the Chamber of Rhetoric. The well-known poet *Lemaire* was of this period, and is claimed by the French. (See page 115.) *Margaret* of Austria introduced a happier state of things, which, however, did not last, for her death was followed by a host of calamities.

The Dutch are justly proud of their language, which, they say,

is the purest of all the Gothic dialects, and the most abundant and sonorous ; but it is with difficulty acquired by foreigners. It is a branch of the German, Danish, Norwegian, and consequently of the English. Some writers have said that it is peculiarly adapted to the expression of devout and dignified emotion ; it may, at least, be studied in its perfection in that beautiful and emphatic version of the Bible which owes its existence to the Synod of 1618.

About the middle of the thirteenth century, the public decrees and civil acts were first written in the language of the country ; but before this period Latin was the only medium of communication between men of letters and the upper classes. The Dutch have always been celebrated for their pure Latinity, and still deserve to be so : for in our own times *Meerman*, *Cras*, and *Van Lennep* may be quoted as the legitimate heirs of classical fame.

The language of this people was first called Flemish ; partly because the Flemish princes were for some time predominant by their great prosperity, and partly because the old Flemish writers paid more attention to the purity of diction. The Brabant resembled most the Flemish idiom ; the Batavian or Dutch was, on the contrary, more grave and forcible. This distinction continued till the end of the fifteenth century, when all character was lost, and the language and people remained in a debased condition till after the Spanish disturbances. It was then that the Dutch so far surpassed the Flemish, both in purity of language and force of character, that the Flemish tongue was entirely superseded in the northern province, and never has recovered its former importance. The commencement of the independent development of the Dutch language also marks the beginning of Dutch literature.

The Dutch maintain that a native of Holland created the means by which knowledge and civilization are conveyed throughout the world. *Lawrence Coster*, they say, was the inventor of printing, and they allege that this is established beyond all controversy in a learned work by *Koning*. In the year 1823, the fourth centenary of this all-important discovery was celebrated at Haerlem, when a deputation of printers from America crossed the Atlantic to honor the festival.

Among the most distinguished scholars of this country was *Eras-*

mus, or *Gerard Didier*, a native of Rotterdam. He was the most elegant of the modern Latin authors, and one of the great restorers of learning in Europe. To the writings of *Erasmus* we may attribute the dawning of the Reformation, as it was he who introduced the spirit of inquiry on all points, although he had been much valued at one time by the superiors of the Church of Rome as a warm adherent. In one of his letters, he gives an interesting account of his reception at Rome by Cardinal Grimani, which proves in what high estimation he was held. He visited England five different times. Henry VIII. paid him great deference: and *Erasmus* formed a firm friendship with the excellent Sir Thomas More. For some time, *Erasmus* gave lectures on the Greek literature at Cambridge, and then retired to Basle in Switzerland, where most of his works were published, especially his celebrated Latin "Colloquies." This work displeased the Roman Catholics; and, as *Erasmus* had not declared for the Protestants, he had but lukewarm friends in either party. For, at the same time, his "Treatise on Free Will" made an open breach between him and Luther, whose opinions were in favor of predestination. *Erasmus* made many translations from the Greek authors, and also a very valuable translation into Latin of the New Testament. Few learned men have been so greatly admired as was *Erasmus* in his lifetime; all the principal sovereigns of Europe tried to draw him into their kingdoms. His learning was surprising, his taste exquisite, and his industry unwearyed.

The Reformation addressed itself less to the learned than to the people; it therefore borrowed their language, and favored the culture of the Flemish dialect. The Bible was translated into Flemish, but the printer was put to death. About this period, lived the Flemish Sappho, *Anne Byns*; she was mistress of a school at Antwerp, and a warm opposer of Luther. *Mathys Casteleyn* wrote his "Art of Poetry." *Ghistele* was author of a poem called "The Sacrifice of Iphigenia," and translated Virgil, Horace, and Terence. *Deenne* was a Flemish fabulist, and *Ondegherst* wrote in the French language his "Annals of Flanders."

Grotius (or Hugo de Groote) was another of the master-minds of this country. He wrote with spirit, elegance, and imagination.

His chief works are "A Treatise on War and on Peace;" "A Treatise on the Truths of the Christian Religion;" "Commentaries on the Scriptures;" "The History and Annals of Holland," and a great number of letters. The works of *Grotius* on Jurisprudence have been the great foundation on which Europe has built her present system of law and the doctrine of *right*. The earnest attachment of *Grotius* to the great statesman Barneveldt involved him in much trouble. Politics and religion were warmly contested throughout Europe, and in Holland the strong and upright mind of Barneveldt could not yield to the weak favorite of Elizabeth, Leicester, who had been sent over with troops to aid the Dutch against Spain. *Grotius* wrote many acrimonious things against the English, for which we have to thank the self-conceited Leicester. It was during the imprisonment of *Grotius* in the Castle of Louvestein that he wrote the most elaborate poem in the Dutch language, entitled "Evidence of the True Religion;" and by this work he laid the groundwork of that attention to religious duties which is universal in Holland. The authority of his great name, always associated with Christianity, with peace, with literature, with freedom, and with suffering virtue, has ever been a bulwark of truth and morals. The egotistical pride of authorship, so well known as belonging to our king, James I., was one of the reasons of the persecution of Barneveldt. James sent to the statesman of Holland a work written against the Arminians, and not receiving in return the adulation he expected, he joined all his strength to that of Prince Maurice of Orange for Barneveldt's destruction. A cotemporary with *Grotius* was *Lipsius*, who distinguished himself in literature, and is looked upon as a very learned critic. He is remarkable for the unsteadiness of his religious opinions, fluctuating often between Catholicism and Protestantism; for, in those days, religion was the great trial and topic of life, and in no country were the effects of the Reformation more visible than among the concentrated population of the Netherlands. The universities, also, were frequented by so many learned philosophers, that this vital question was naturally constantly discussed; warm and earnest contests arose as each studious man interpreted either the Scriptures or their commentators. Other philologists of this period were less

conspicuous; as *Despauterius*, or *Van Pauteren*; *Clenardus*, or *Cleynants*; *Nannius*, or *Nanningh*; *Leopard*; *Cauter*; *Junius*, or *Jonghe*; *Van Metkerche*; *Torrentius*; *Gifanius*, or *Van Giffin*; *Vinandus Pighius*. These were writers from the commencement of the sixteenth century to its close.

Arminius (whose real name was *Harmansen*) was the cause of the death of *Barneveldt*, and of the imprisonment of *Grotius*; or, rather, we should say, the discussions of the *principles* of *Arminius* were the cause. He was a native of Amsterdam, and the mild supporter of toleration.

There were two learned Dutch writers of the name of *Heinsius*, father and son. The father was Councillor of State to *Gustavus Adolphus*, and was so remarkable for his attainments, that *Pope Urban VIII.* wrote to entreat him "to come and rescue Rome from barbarism;" and, at the same time, the republic of Venice made him a Knight of the Order of St. Mark. He was a pupil of the celebrated *Joseph Scaliger*, and has left many valuable things, both in prose and poetry. His son became as great a Latin poet as his father, and a still greater critic. The celebrated *Salmasius*, although a Frenchman by birth, is looked upon as a naturalized son of Holland, for, after studying in her universities, he settled at Leyden, and there became noted for his abilities and immense erudition; he was a violent opposer and calumniator of *Grotius*. Upon the exile of *Charles I.* of England, *Salmasius* was prevailed upon to write a defence of that monarch, which was answered by *Milton*, in a work entitled "A Defence of the English People against *Salmasius's* Defence of the King." This book was read all over Europe, and conveyed such a proof of the author's abilities, that he was respected even by those who were of contrary principles. *Salmasius* died soon after, and some do not scruple to say that *Milton* killed him by the acuteness of his reply.

Meantime, the national literature had taken a decided place in the country. The United States had commanded *Bor* to write in Dutch the history of their struggles with Spain. This work was continued by *Aitzema*. But the Dutch being but a fraction of the people of Europe, their language could not become sufficiently general to make their native literature much known. They are a people fer-

tile in men of erudition, of theologians, of men of science, and of painters, and their poets are very far from not doing equal honor to their country, though hitherto they have been but as the violets in the shade. We have remarked already that, in the sixteenth century, Holland stood at the head of all Europe for its learning and its classical writings; but it was this very habit of writing in Latin that retarded their *national* literature.

The essential character of the poetry of Holland, that which marks it in every age, and all its varieties, is a high tone of religious feeling, a sublimity borrowed from devout associations. *Van Maerlant* is considered the father of Flemish poets; he was distinguished as a philosopher and an orator; and what renders him remarkable is, that he was not of the Church, although all learning in his time was confined to the clergy. *Maerlant* (1300) translated into his own tongue many of the standard works of the ancients, among which are "The Beauties of Aristotle." Many followed him, but none improved upon him, although the "Poetic Chronicle" of *Melis Stoke* (1305) was published as late as 1772; but we must look upon the works of *Maerlant* more as curiosities than as subjects for criticism. His are the first developments of the germ of national poetry, and, however deficient in imagery and rugged in rhyme, entitle their author to our attention, as they obtained for him the gratitude of his countrymen. He aspired to the attainment of knowledge and its communication when it was an almost forbidden possession. The stream of literature has flowed on, gathering in its progress a thousand contributing rivulets: let us not forget the humble and remote spring. It is a singular fact, that the means which were employed in the fourteenth century for the advancement of the language and its literature, became in the highest degree instrumental to its degradation. We allude to the chambers of rhetoric which were founded towards the end of this era. The degeneracy of the language, as it afterwards appeared, may chiefly be attributed to the wandering orators (*Spreekers*), who, being called to the courts of princes, or admitted, though uninvited, rehearsed the miserable doggerel produced by themselves. These persons afterwards formed themselves, in Flanders and Brabant, into literary societies, which were known by the name of Chambers

of Rhetoric, and which offered prizes to the most meritorious poets, in imitation of the French. The example of Flanders was speedily followed by Zealand and Holland. In 1437, there was a chamber at Middleburg, at Vlaardingin, at Niewkerk, and at Gouda. Even insignificant villages had their chamber; but the purity of the language was completely undermined by these rhyming, self-styled rhetoricians. This century, therefore, introduced no improvement on the age that preceded. A little later, the Flemish chroniclers were making immortal names. The picturesque *Froissart* was the chronicler of France, England, Scotland, and Spain. *Henricourt* wrote, in the Liege dialect, his "Mirror of the Nobles of Hasbage," and other works. *Monstrelet* wrote "Chronicles from 1400 to 1453." *Chastelain* wrote "The History of the good Chevalier James of Lalain." At the opening of the sixteenth century, *Olivier de la Marche* had chronicled the life of Charles the Bold, and written "Memoirs from 1435 to 1474." The inroads of the Flemings soon produced a considerable change. The violent party spirit and civil dissensions of this epoch must have vent, while still the spirit of true religious feeling was to be traced; and the poets found protection under Philip the Good, of Burgundy, and Charles the Bold. We must not, however, pass over without observation the romantic poetry of tradition which here, in the Netherlands, held its power over the mind as strongly as in the brighter regions of the South.

The universality of some of the fables of romance is one of the most curious facts of literary history. The Knights of the Round Table have been celebrated in almost every dialect of Europe, and even beyond its boundaries; youth gathered incitement from their tales to deeds of glory and of virtue; and in Holland the maiden learnt them by heart as earnestly as she conned her breviary.

A remarkable family, in the middle of the sixteenth century, deserves notice here. *Nicolas Everardi*, or *Everts*, was the father of three brothers, all distinguished in literature. *John Everts* took the name *John* or *Jan Second*, because he had an uncle of the same name. He went with Charles V. of Germany into Africa, and although he died at the age of twenty-five, is looked upon as one of the best Latin poets of modern times. Besides elegies, epigrams, odes, funeral pieces and miscellanies, he wrote a poem entitled "The

XIX Kisses," which is considered a *chef d'œuvre*, and has been translated into most European languages. *Adrian Everts* wrote graceful Latin poems; and *Nicolas*, called also *Grudius* (from having been born in Louvain, country of the ancient Grudii), held distinguished offices under Charles V. and Philip II., and was author of many Latin poems, sacred and profane.

But at length the spirit of religious inquiry opened a large field of freedom and of virtue; and while the political liberties of the Netherlands began to dawn again, knowledge spread widely her benignant and encouraging influences. The impetuous character of Luther had shaken the tottering pillars of authority and usurpation; while Erasmus, though ambiguous in his policy, and wavering in his will, had opened the flood-gates of inquiry by his translation of the Scriptures. The severe edicts of Charles V. of Germany (for the Netherlands were under the government of Austria at this time), dooming the supporters of the Reformation to death—the men to the sword, and the women to be burnt alive—gave new enthusiasm to the persecuted; and even *Fruitiers*, the Master of Requests to the King of Holland, became a zealous reformer and an arduous writer, both in prose and verse. Then *Coornhert*, private secretary to the States, wrote in a very pure style his sweet verses, and greatly distinguished himself by his upright and intrepid conduct. His career was opened by a poem of gratitude, full of strength and interest, on the character of William the Taciturn. His verses are, however, far from the style and regularity which, at a later date, distinguished the poetry of Holland; but as yet rhyme was unknown in their literature. *Marinx de St. Aldegonde* was author of the celebrated "Compromise of the Nobles," and translated the Psalms into verse in the Dutch language; *Dathenus* at the same time translated them with more fire than the calm *St. Aldegonde*, and obtained the prize proposed by the States of Holland, which preserved his version in use for Divine service down to near the close of the eighteenth century. The best satirical poets of this country, *Visscher* and *Spiegel*, were formed in the Amsterdam society before mentioned. *Visscher-Ræmer*, surnamed the Martial of his country, had two daughters, *Anne* and *Maria*, who were both distinguished in letters. *Spiegel*, author of the celebrated poem of "The Mirror of the

Heart," introduced the use of masculine and feminine rhymes, according to the French fashion. The poetry of *Visscher* and his daughters consists of small pieces of mixed character, epigrams, and madrigals. The father is distinguished for his *naïveté*, and the daughters for the delicacy of their sentiments. A high degree of perfection in the literary language of this country was attained by *Peter Cornelius Hooft*. This learned and laborious author was at once historian, lyric poet, and tragic poet. It is said that he read Tacitus fifty-two times, in order to be able to follow his style. *Hooft* left a good "Life of Henry IV. of France," which obtained for him the Order of St. Michel and a patent of nobility from Louis XIII. His "History of Holland from the Time of Charles V.," and a translation of Tacitus, are monuments of his talent in prose writing. From this time the prose of Holland became remarkably vigorous and energetic; indeed, the whole tone of the literature was elevated by the rapid improvement of the language. At the age of nineteen, *Hooft* was already a member of the Amsterdam Chamber of Literature, which was far more celebrated than any of the other societies. The pastoral poem, entitled "Granida," is as beautiful a specimen of harmony as any in the language. By reading the Italian poets, *Hooft* learned to impart that melody to his own language, of which it had not been thought susceptible. He refined the versification of his age without divesting it of its vigor; his mind had drunk deeply at the founts of knowledge, and his productions are always harmonious and often sublime. *Hooft* was a man of liberal sentiments, and was respected by all parties. He dared to protect *Grotius* in the days of his persecution; meditated offering an asylum to *Galileo*, in order to withdraw him from the persecutions of his dark-minded enemies; and defended *Descartes* from the fanaticism of *Vælius*.

The friends of literature were in the habit of meeting at the house of *Visscher*, and it was here that the drama of Holland not only had its birth, but rose to its highest splendor. The tragedy of *Hooft*, entitled "Gerard of Velsen," would be a masterpiece in any country, and in all ages.

Up to the year 1750, the Dutch theatre was carried to a considerable degree of perfection. *Vander-Gon*, *Rotgans*, and *Duif* were

incomparably better dramatists than what the period of Gottsched produced in Germany. One of the most venerated writers among the Dutch was *Jacob Kats*; at once original and sublime, his talent suits particularly the taste of his countrymen. He is less the poet of imagination than of truth; less the inciter to deeds of heroism and glory than the gentle adviser to acts of virtue and innocent enjoyments; less capable of awakening the impulses of fancy than of calling into exertion the dormant energies of reason and morality; and was as celebrated for the purity of his life as for the sound sense and virtuous tendency of his writings. *Kats* possessed an admirable knowledge of men, a correct judgment, and striking simplicity of language; indeed, it is a question whether he did not indulge too freely in his love for unvarnished matters of fact. The "foreign aid of ornament" might have set off to advantage that earnest and interesting zeal in favor of truth and piety, which is so prominent in his works. But there is something so hearty in his unsophisticated style, something so touching in his simplicity, and something so frank and noble in his precepts, that we can scarcely regret his having given them to us unchanged by refinement, and unadorned by art. *Kats* is the poet of the people; though his wisdom was vast and his habits contemplative. But the ease, abundance, simplicity, and clearness of his style have made him at once popular and useful. No one has been more read than *Father Kats*, as the people affectionately call him, and up to the present hour his verses are known by heart by half the population of his country. His chief works are "The Bible of Youth," a collection of poems for the different ages of life, fables, songs, and other pieces in Latin, French, and Dutch. He has put into verse the story of "Emma and Eginhard," and written a poem called "The Wedding Ring." He also wrote the history of himself in verse, which he entitled "A Life of Eighty-two Years." The family named *Elzevir* was remarkable for its persevering industry in printing classical works of the most correct copies and beautiful type. These publications are still highly valued. The noble and gifted *Reael* next appears; but his busy life of statesman, vice-admiral, and ambassador, left him but short time for his visits to Parnassus. He wrote an exquisite poem called "The Origin of Kisses." He was followed by

the tender *Bredero*, and the pious *Kamphuysen*, who is particularly popular among the Dutch. The deep conviction of truth and the elevated devotion which distinguish *Kamphuysen* have been conveyed by him in harmonious versification; and his poems are become the common source of consolation in distress. By this time, *Samuel Coster* had opened at Amsterdam the first Dutch Theatre, under the name of an Academy, and was himself the author of several tragedies on Greek and Roman subjects. *Gerckmans* gave his tragedy of "The Battle of Nieuporte." *Rodenburg* wrote his "Charles the Bold." *Lucas Rotgans* was author of a tragedy entitled "Sylla;" and *Catherine Lescailje* translated with success several pieces from Racine and P. Corneille. These were the precursors of the master spirit, *Vondel*, who is placed in the highest scale among the poets of the Netherlands. His tragedies are standard works; among which, "Palamedes Unjustly Sacrificed" is peculiarly interesting in its chief incident, which sets forth the heroic firmness of Barneveldt, who repeated one of Horace's odes when undergoing the torture. But *Vondel's* finest tragedy is "Gilbert of Amstel," in which his patriotism and great and noble exploits are powerfully rendered in remarkably fine verses. *Vondel* is considered the Racine of Holland. His poem of "Lucifer" is not equal in chaste beauty to his tragedies, savoring somewhat of affectation and singularity. The poet was deeply imbued with religious enthusiasm, and took many of his subjects from the Bible. Other Dutch tragedies have obtained a just renown, and *Rodenberg's* "Charles the Bold" is one of the best; but none equaled *Vondel's*.

Comedy has no positive element in Holland, and remains only a coarse, grotesque thing, that rather deserves the epithet of ludicrous farce: *Bredero* and *Focquenbroch* are the least unpleasing writers, but are of slight repute. *Bredero* wrote "The Miller," "The Cow," "Simon," and many others of similar character. *Focquenbroch's* best piece was "Love in the Madhouse," which is still played in the minor theatres of Amsterdam. There is a French theatre at the Hague, which supplies the necessary quantum of comedy.

The energetic and severe manners which produced Hooft and *Vondel* did not last long enough to produce an epic poem for Holland. *John Antonides*, or *Van der Goes*, called by *Vondel*, his son,

wrote a charming poem on the river Y (near Amsterdam), which was the first of the works called "River Poems," numbers of which followed. *Huygens*, another friend of *Vondel*, looked on the world and its ways with an eye of gayety; but has drawn such a picture of *royalty* as makes the heart ache. *Dekker* is noted for his feeling; intense and romantic, he is the poet of the heart, and never misleads it: he excels in birthday and bridal songs, which are affecting from their very simplicity and beauty; and there is not a line, a phrase, scarcely a word, that can be omitted or improved. In an opposite style were *Jonktyts* and *Vos*, who made their heroines *Minervas* and *Venuses*. *Westerbaen* was noble in rank and character: he was the strenuous defender of *Barneveldt*; his three volumes of poetry are full of beauty and grace. "The Plague of Naples" is a production of singular vigor by *Anslo*, and crowded with all the frightful imagery of its awful subject. *Gerard Brandt* turned his thoughts to tragedy, and at a very early age wrote a piece entitled "The Dissembling Torquatus," which has many striking resemblances to the *Hamlet* of *Shakspeare*; although it is believed the young author had not the least knowledge of the existence of such a piece. *Brandt* being of humble parentage, and without means of education, a patron and kind encourager was found in *Van Kempen*, himself a learned and talented man. It has been said that *Gerard Brandt's* "History of the Reformation in Holland" is written so admirably, that it were worth while to learn the language in order to read that single work. After completing his studies, *Brandt* married a daughter of his patron, and was the father of sons who have even excelled him in literary reputation. There was another remarkable family of this country named *Dousa*, or *Van der Does*. *John*, Lord of *Noordwyck*, wrote "The Annals of Holland" in Latin verse, which work was continued by his son *Johannes Dousa*, or *John Does*. *George* wrote his "Travels to Constantinople," and other works. *Francis* wrote "Commentaries;" *Theodore* was a poet and philologist. *Erycius*, or *Van de Putte*, was a disciple of *Lipsius*, and, besides writing a little poem called "The Praise of Winter," was author of ninety-eight works of philosophy and history. *Hosschius*, or *De Hossche*, a Jesuit, was a Latin poet of great talent. He wrote a poem on "The Deliverance of Cambray." *Beronicus*, though a chimney-

sweeper, wrote a Latin poem called "The War of the Peasants," which has been put into Dutch verse. *Becanus*, a Jesuit, wrote idyls and elegies. *Wallius*, or *Van de Waille*, also a Jesuit, wrote some remarkable odes.

In the middle of the seventeenth century, the Flemish language greatly degenerated. Holland had become independent, and gave an asylum to the bold writers of Protestant faith; but the Low Countries were under the baneful influence of the Spanish Jesuits, who pervaded every rank of society. The public instruction was monopolized by them, and henceforth the national literature declined. *Adrian Poirters*, however, endeavored to imitate *Kats* in his "Carnival of the World;" and some few others, as *Gesschier*, *Lambrecht*, and *Caudron*, tried to follow him; but the dialect of their country became daily more corrupted, and was at last abandoned entirely to the lower classes. Specimens of this corrupted language are to be seen in the "Eclipse of the Sun, or Discourse on the Death of his Serene Highness Albert," by *Bernard de Montgaillard*; in the "Chronicle of the Salbes," by *Gilles Waulde*; the "Antiquities of Flanders," by *L'Espinoy*; and in the "Annals of Hainault," by *Ruteau*. The Jesuit, *John Bollandus*, is remarkable for having undertaken the collection entitled "The Acts or Lives of the Saints." The first and second volumes, containing the lives of the saints of the month of January, appeared at Antwerp in 1643. The third and fourth came out in 1658. The following volumes, to the number of fifty-three, were written by various authors; but the work only goes as far as the middle of October. It is as well to observe that the Romanists give a saint to every day in the year. *Henschenius*, a pupil of *Bollandus*, was the first continuer of these lives, and was invited by Pope Alexander VII. to Rome. The next was *Papebroch*, who went with *Henschenius* to Rome, and quarreled with the Carmelite monks because they would not attribute the founding of their order to the prophet Elijah. Several other Jesuits continued the work, and are known as the *Bollandists*. Other distinguished philologists of the seventeenth century were *Putschius*, or *Putschen*; *Paulus Merula*; *Bonav. Vulcanius*, or *Scmid*; *Meursius*, or *Van Meurs*; *Isaacus Pontanus*; *Scrivierius*, or *Schryver*, and *Corn. Schrevellius*.

Under Maria Theresa of Austria, the Low Countries had a better aspect, and in the middle of the eighteenth century the Academy of Brussels was founded; but its members neglected the Flemish tongue, and wrote in French or Latin. At Liege the French tongue had long been spoken, and here *Baron Walef* wrote the verses whose correctness astonished *Boileau*. The estimable bibliographer *Paquot* was also a native of this city.

In the mean time, Holland had also experienced a decline in her literature. Her authors of this epoch are deficient in originality. It seemed as if they were ashamed of their nation, and found merit only in imitating the French. A fastidious care about words, and a minuteness in research, took the place of boldness and independence of style. At the beginning of the eighteenth century, *Hubert Poot*, however, dared to be himself, and may be compared to our Burns. There were also three brothers of the name of *Van der Kodde*, who are remarkable for their originality and variety of talent. They founded the *Rhynsburger Society*. *Dideric Smits* wrote the poem of "Belphegor, or Voluptuousness Punished," who added to the river poems by writing on the Rotte. Another class of poets took the Bible for their subject; of these *Hoogvliet* was the best and first. After him, *Bruin* wrote "The Life of St. Paul;" *Haas* wrote "Judas the Traitor" and "Jonas the Repentant;" *Steenwyk* wrote "Gideon;" and *Verstey*, "Moses." After these, appeared numerous others of the same kind, of which the "Jacob" of *Duim*, the "Apostle Peter" of *Klinkhamer*, and the "Joseph" of *Suakenburg*, were all surpassed by the "David" of *Madame Van Merken*, or *Van Winter*, by which latter name she is less known, having married the poet *Winter* at an advanced age. *Madame Van Winter* was a woman of remarkable talent. Her poem "On the Utility of the Affections" abounds with beautiful thoughts, and the one entitled "Germanicus" has also great merit. Her tragedies, entitled "The Siege of Leyden," "James de Ryk," "Mary of Burgundy," "Louisa of Arlac," "Sybilla of Anjou," are favorites with her countrymen. Her husband's tragedy of "Monzongo" reminds the reader of Voltaire. "Menzikoff" is also by the same author. *Winter* also wrote a poem on the river Amstel. *Wagenaar* compiled a large work, entitled "The History

of the Country, or Annals of the United Provinces." His great impartiality is highly valued. *Simon Styl* has been called the Montesquieu of Holland, for his admirable work entitled the "Origin and Greatness of the United Provinces." *Water* made a conscientious work in his "History of the Confederation of the Nobles." *Gerard Meeman* has written a work entitled "William, Count of Holland and King of the Romans."

Two remarkable poems were written during the time that Holland was deluged with religious verses, and *Hoogvliet's* "Abraham" had gained some little reputation: these were, one on the foundation of the Frisons' nation, and the other on the celebrated fraternity called the Beggars, by two brothers, *William* and *Onno Van Haren*: they are epic poems, and contain splendid passages. "The Vicissitudes of Human Life" and "Leonidas" were by the younger brother: this last poem obtained the congratulations of Voltaire.

The poet *Feitama* has very ably translated "Telemachus," and the "Henriade," which last he took ten years to correct and polish; he translated many French plays with talent. *Langendyk* wrote a poem entitled "William the First," and the well-known comedy of "Don Quixote at the Marriage of Gamacha." He travestied the fourth book of the *Æneid* into a play called "Eneas in his Sunday Clothes," and has formed a series of pieces from the Dutch tales. *Nomsz* was prolific in tragedy. At the beginning of the nineteenth century, we find *Bakker's* poem "On the Floods of the Country," and one entitled "The Banishment of Poets." *Van Alphen's* "National Songs" have given him a distinguished name. The lyrics of *Bellamy* of Flessing are highly esteemed, as also the works of his two friends, *Rau* and *Klein*; *Niculand*, in his "Ode on Orion," has brilliantly given the wonders of astronomy. But it is only in our own time that the poet *Helmerts* has given the Dutch a national epic. This poem is truly admirable both in subject and manner; and "The Dutch Nation" has all the peculiarity of the best early Dutch writers, with all the grace and information of modern times. We have yet to name the veteran *Bilderjick*, whose intellectual powers and varied erudition were not more remarkable than the purity of his life and the warmth of his benevolence. *Van Effen* is called the Addison of Holland, and published a periodical

entitled "The Misanthrope;" he founded also, with *Barre de Beaumarchais*, the "Literary Journal," published at the Hague, and several other works of this kind. *Lambert Ten Kate* is considered the legislator of the Dutch language, having written several excellent works upon it. The most remarkable writers of romances are *Agatha Dekken* and her friend *Mde. Wolff*. They united their talents, and have very ably painted the manners of their country in the stories of "Sarah Burgehaert," "William Levend," "The Letters of Abraham Blankaert," and "Cornelia Wildschut." *Elizabeth Post* and *Petronilla Moens* are writers of the same style of work. The "Moral Tales," "Suzanne Bronkhorst," and some historical romances, from the pen of *Loosjes*, deserve notice.

It is a singular fact, that, among the Dutch, who appear so grave and heavy, satirical works have been produced with very great success as a species of general literature. This talent owes its success to a bitter, biting power of language, that is difficult to translate; but, in justice to this people, we must add that, if they bite without pity, they are only severe against what deserves punishment, and never offend against decency or truth.

Among the philologists of the eighteenth and nineteenth centuries, we must mention *Spanheim*, *Jansson*, *Perizonius*, *Gronovius*, *Cuper*, *Bos*, *Sallengre*, *Clericuss*, *Busman*, *Havercamp*, *Drakenborch*, *Pauw*, *Oudendorp*, *Duker*, *Wesseling*, *Hemsterhuis*, *Van Lennep*, *Valknaer*, *Ruhnkenius*, *Saxius*, *Luzac*, *Bosch*, *Wyttenbach*. All this talent is a proof that money is not the only species of riches among our worthy neighbors.

Both in Holland and in Belgium, there are now several superior annuals published, and a constant series of well-written travels: in short, to prove that they keep pace with all the neighboring nations (however little those nations may know of them), they have not only attempted, but have succeeded in producing, excellent historical novels. In Belgium, *Henry Conscience* has been the successful author of "The Year of Wonder," "The Lion of Flanders," "Hugo Van Craenhove," and "Sketches of Flemish Life," besides a collection of legends, tales, and reveries, and a "History of Flanders." Many of these works have been translated into various other languages, and have procured for their author a name among

the best writers of the present times. *John de Laet* has been a strenuous friend to the revival of Flemish literature, and associated all his energy with that of *Conscience* to arouse the nation to a remembrance of their former exalted place in European letters. *De Laet* has written several historical romances of deserved repute, as "The House of Wesembeke," "The Crusader," "Destiny," "The Polar Star," and has most ably conducted a journal at Brussels. He has more than once evinced both profound thought and learning in his publications in support of the national talent, and is looked upon as one of the ablest and most influential authors of his country. These are Belgian writers, for we must now look upon the northern and southern provinces as distinctly two nations.

"A Narrative of the History of Bruges" has been written by *Gaillard*. *Schnitzler* has written a history of Russia. *Jouanin* and *Gavar* have unitedly written a history of Turkey. *Van Buckel* has taken a romantic story of 1096 for a poem. *Dijk* and *Van Spall* are poets of Holland. It must be added, in conclusion, that, notwithstanding the cold, formal looks of the Dutch, no nation possesses a larger collection of poetry for the people, the wit and gayety of which, however, are somewhat gross. This is another contradiction to the decided piety and real moral worth of the generality of those very people who delight in listening to and in singing them. The following is a list of works that may be further consulted on the literature of the Low Countries: *Resumé de l'Hist. de la Lit. des Pays Bas*, by *Reiffenburg*; *Bibliothèque Belg.*, by *Foppeus*; *Mém. sur la Lit. des Pays Bas*, by *Paquot*; *Hist. Dutch Poet.*, by *De Vreis*; *Abridg. of the Hist. of the Dutch Lang.*, by *Yprey*; *Dict. Anthol.* by *Witsen Grysbek*; *Soirées Hist.* by *Van Wyn*; *Mérite des Hollandais*, by *Chollot d'Escury*; *Parnass. Lat. Belg.*, by *Hœuft*; *Life of the Belgic Latin Poets*, by *Peerlkamp*: these two are in Latin. The National Library at Paris contains a rich collection of the Dutch poetry and Dutch theatre, arranged by the learned *Van Praet*; also a second collection, arranged by *Van Mark*, especially devoted to the theatre.

It is well to remark that the literature of Friesland is one of singular individuality, but of which little is known out of the country. "The History of the Frisons" was written by a native of the coun-

try, *Suffreid Petri*, in 1527. The most brilliant period of this literature was the seventeenth century, when *Gysbert Jakobs*, or *Japiex*, lived; who, in his enthusiastic national feeling, taught his native tongue to the librarian of the Earl of Arundel, and opened the way to our own archæologist, *George Hicks*. The poems of *Jakobs* were published in 1801, from the edition of 1681. *Professor Rask*, of Copenhagen, published, in 1825, the first grammar of the Frison language.

THE LITERATURE OF DENMARK.

DENMARK has long possessed all the advantages which a dense population can afford; and though her splendid situation at the entrance of the North Sea and the Baltic has not been turned to the utmost advantage, she has still profited not a little by the great streams of commercial intercourse which are so constantly flowing through the Sound and the Little Belt. Elementary education is carried to a wide extent throughout the Danish dominions; the civilization of the towns is remarkable, and literature gives abundant evidence of intellectual aptitude.

It is said that, seventy years before Christ, a Scythian, named *Frigg*, appeared in the Scandinavian nations as a descendant of Wodin, or Odin, the hero of more remote times, who was worshiped as a god among them. This Scythian embodied in himself alone the talents and authority of warrior, conqueror, legislator, priest, king, and poet. It is to him they impute the invention of the *Runic* characters used in their most ancient inscriptions. In the ninth and tenth centuries, the Danes, Swedes, and Norwegians, under the name of Normans, ravaged Europe. In the middle of the tenth century, *Harold of the Blue Tooth*, King of Denmark and Norway, was conquered by Otho I., and by him converted to Christianity. In the commencement of the eleventh century, Canute the Great conquered England. It was at the conclusion of the twelfth century that *Sueno Ageson* wrote an abridged "History of the Kings of Denmark, from the year 300 to 1186." This work was published by *Stephanius* in 1642. But Norway, once forming a

fine appendage to the Danish crown, is now irrevocably united to Sweden; and, as forming a part of the great Scandinavian peninsula, it seems a more natural division of country. The Danes and Norwegians now draw a broad line of demarkation; the great men of one country are no longer claimed by the other; and the institutions, both social and political, are showing every day more obviously those differences and distinctions which grow out of the contrasted position in which the two nations have been placed. The history of Holstein and of Schleswig is one of stirring interest; in all the annals of freedom no more touching episode will be found than the struggle of the Ditmarshers to preserve their independence. All that pity has listened to of suffering, all that poetry has celebrated of valor, will be found portrayed in their story. There is a singular branch of literature connected with Denmark, which is profoundly interesting, and deserves our first attention on account of its antiquity. I allude to those extraordinary productions which develop the ancient Scandinavian mythology; and which, while the greatest part of Europe was involved in darkness, threw a remarkable brilliance over the inhospitable regions of Iceland. They influenced Denmark for many ages, and still continue to influence the literature of the northern nations. In order accurately to understand and appreciate the state of letters in north-western Europe, even at the present moment, it would be highly desirable to follow the stream of Icelandic civilization into the languages which are to be traced to that parent source; but the theme is far too extensive for this work, and branches into too great a variety of topics. The Scandinavian chronicles communicate instruction respecting the sayings and doings of the northern race; introduce us to their private and public concerns, to their habits and institutions; their courageous adventures; their expeditions to the more southern parts of Europe; their undoubted discovery and early knowledge of America, long before Columbus, who had probably first heard of this existing continent in the two voyages he made to Iceland; we may, indeed, perceive their action on English civil polity. The Icelandic poetry is the source of all the poetry of the north; its tongue reigned in Denmark, Sweden, and Norway; it is the language of the Scalds, their tale-tellers, and of their Runic inscriptions. The same lan-

guage exists among the northern Irish and among the Scottish isles; but the German tongue advanced step by step into the Scandinavian countries, and then the Icelandic idiom retired, in similar degrees, to the monasteries of Skalholt. It is only through the formal Latin of the Danes that we have obtained this knowledge of the Icelandic literature. In the middle of the seventeenth century, the Danish government deputed *Torfesen* to collect these manuscripts;—a collection which was published by *Resen* in 1665, who also gave a distinct copy of the system of Runic mythology, as given in the poem called the “Edda.” This poem had been in the possession of the Icelanders since it was collected by *Sturlson*, supreme judge of Iceland, in 1192. It has excited the attention of learned men of all ages, and has been the source of a great number of works of genius; for it is one continued sketch of the ancient manners and religious ceremonies of the northern nations, conveyed in that primitive Ossianic language which is so poetical; and it is well to remember that it is from Iceland’s learned men that we possess the first specimens of European literature, after the Druid bards had ceased to exist. Of these, *Isleif*, the first bishop of Skalholt, was consecrated in the middle of the eleventh century. He had been educated at Erfurth, and carried the taste of letters into Iceland; but his works are lost. *Soemund Sigfussen* is considered the compiler of the “Edda” rhythmical, as it is called, in distinction to the “Edda” in prose. *Ari-Hinn-Frodi* is the oldest of the Icelandic historians; there is only a part of his work preserved. *Haal Taitsson* was a bishop of the twelfth century, whose knowledge was remarkable, but his works are lost. *Gissur Halsson* was author of a work called “Flos Peregrinationis.” *Brand Jonsson* was another learned bishop. *Snorro Sturlson*, or *Sturlasson*, was editor of the prosaic part of the “Edda,” and of two poems, entitled “Voeluspah” and “Havanal.” The history of the kings of Norway, called “Heimskringla,”* is divided into *Sagas*, or chronicles: of which the first, or “Yulinga Saga,” contains the history of the ancient mythology of the north. The *Sagas* succeed each other from

* This Chronicle has been translated into English, with an excellent commentary, by S. Laing, Esq., already mentioned in this work.

Odin to Halfdan the Black, cotemporary with Charlemagne, and have been continued by different authors to 1223. *Olav-Svitas-Skall* and *Sturla-Hinn-Frodi* were nephews of *Sturlson*, and both men of talent. The latter, it is said, wrote the history of his family under the title of the "*Sturlunga Saga*." Christian II. saw the progress of church and scholastic reform. The government of Frederic II. was distinguished by the firm establishment of the Lutheran creed. It is one of the consequences of a government like that of Denmark that literature is chiefly occupied with the chronicles of departed times. Thus, there are numerous archæologists of distinguished merit in Denmark, while few writers are to be found who have added anything to the sum of moral and political knowledge. Denmark could be scarcely said to know Christianity till the time of Canute the Great, in 1014; and the first school formed in the north of Europe was by *Ansgard*, a monk at Hamburg, in the twelfth century; in the thirteenth, we find one mentioned at Lund and another at Odensee. It was then that cloisters began to multiply, and a certain degree of knowledge was more widely diffused; then, too, the spirit of disputation on sophistries and subtleties began, and the middle ages of Denmark were perpetually thus employed; till at last the University of Copenhagen, which had been founded by Christian I., was left without professors, or even a director, for several years; and it only rose up from this annihilation at the time of the Reformation.

In the mean time, the people had their favorite *popular ballads* as a never-wearying resource for their amusement; but it is not easy to say to what period these vigorous and original effusions may be referred. They are formed of a poetry at once masculine, rich, and abundant. For some time, the wits of Denmark and the learned despised them; but the day has arrived when this sonorous harp has been again listened to: these ballads have been collected by Rahbek; the voice of olden times has again resounded in the land of the Scalds; and Denmark need not envy either the canzones of the Spanish or the minstrelsy of the Scotch.

In the midst of the wandering life of the Normans, they still found time for poetry: they loved it, and cultivated it by oral communications. In winter, when they returned from their far off ex-

peditions, they delighted in detailing their perils and their success. Like the Germans, they had deified the heroism of the warrior, and their position in life required that this idea should be carried to its utmost length. The paradise of these pagan warriors was a banqueting hall, which they named the Valhalla; and the ministering attendants were the spirits of women who had deserved the warrior's love. These spirits were called *Valkyries*. Thus, the ardor of enthusiasm for distinction in war was greatly promoted by the women of these countries; and their ballads constantly refer to these ancient mythic remembrances.

One of the most laborious of the learned men of this country is *Lang*, known better as *Saxo Grammaticus*: his knowledge of languages appears to have been very great; and his "History of Denmark" is noted for its research. But it is especially his work on the primitive idioms of the northern languages which has distinguished him, and his notes on the Popular Ballads. *Vedels* republished them in 1594.

During the middle ages, the learned men of Denmark, as in other countries, found occupation in discussing the opinions and subtle distinctions of doctrine which distinguish the writings of those whom we call the fathers of the church (who, as Luther observed, direct their attention, not to those principles which should correct, instruct, and console the human creature, but to sophistries, which must inevitably bewilder the finite intellect of man); and, in the mean time, a powerful movement was preparing in Germany. The cry of rebellion against the sovereign authority of Rome had resounded at the gates of the universities; the right of free examination had been proclaimed; the Reformation had begun. The human mind awoke here, as elsewhere, from its lethargic sleep, and the flame which consumed the bull of the pope in the streets of Wittenberg, indicated a new era, to which all eyes were turned. In 1550, the Bible was translated into Danish, and became the favorite reading book of the people. Shortly after, those anomalies called Mysteries and Moralities in other countries, or Scripture subjects dramatized, appeared in Denmark. The earliest national poet was *Arreboe*, Bishop of Trondjhem, who wrote a poem called the "Hexameron," but who fell into the puritanical weaknesses of his age.

One of his poems is called "Plague Powder, such as all God's People may take;" a kind of title very common for books in England in Cromwell's time. *Count Ranzau* had written a "Catalogue of the Emperors, Princes, and Kings, Protectors of Astrology," with other works, and various minor poems. *Bartolinus* was remarkable for his medical works. *Torfens* wrote history. The poetry of the Danes did not wait for any reform of language to manifest itself; it preceded the reform, and contributed to its birth. The "Proverbs in Verse" of *Laaland* were followed by a crowd of other productions, and were more than a century anterior to the fixed construction of the language by *Pontoppidan*; who, however, far from assisting the language, has left nothing but *Latin* writings. *Schenedorf* was the author of the "Patriotic Spectator." *Kraft* was a distinguished prose writer, whose best work is written on "The Ideas and Manners of Savage People." A historical chronicle, by *Huitfeldt*, appeared: feeble and awkward, it can scarcely be called a history, but is curious as a monument of the language. *Bording*, the editor of the "Danish Mercury," was looked upon as a respectable poet, and is placed by the German critic Wieland in his collection of writers at this epoch. *Thomas Kingo* is the Dr. Watts of Denmark: he is considered one of the best lyric poets of this country; his psalms and devotional songs have been lately reprinted. His brother *Nicolas* wrote a poem on the history of the kings of Denmark. These writers died at the opening of the eighteenth century. *Shested* wrote agreeable descriptions of country in verse. *Helt* is supposed to be the author of many of the favorite songs of the people.

What was wanted in Literature was made up in Science at this period. Astronomy had cast a brilliant light over the north; and the celebrated *Tycho Brahe* not only shed an eternal lustre over his country, but it is well believed that both Newton and Kepler, and many of their successors, are indebted to him for opening their minds to the perception of the great truths which subsequently dawned upon them. *Sorterup* wrote a collection of satirical poems and other works; *Reesenberg* was also a satirist of talent, and wrote various poems; *Falster* had more biting power in his satirical verses than either of the above, but was less witty than *Reesenberg*. It

was not, however, till the eighteenth century that the first great planet of literary genius arose on the Danish horizon. *Holberg*, whose name and writings are venerated and idolized as are those of our Shakspeare, was born at Bergen, in Norway, and is regarded as the creator of the Danish school of literature. His talents were various, his learning considerable; his more serious writings were most welcomed by his countrymen, but his spirit seemed most to revel in the regions of wit and fancy. His "History of the Reform in Denmark" ranks first, and then his "Picture of Ancient and Modern Denmark;" "The Subterranean Voyage of Nicholas Klim" was one of his most successful satires, and has been translated into many of the modern languages; indeed, so strong was *Holberg's* perception of the ludicrous, that, in treating of the great points of history, it frequently led him astray. He wrote also a comic-heroic poem called "Peer Paars," being the history of an honest merchant of Callundberg going in search of his betrothed. At length, *Holberg* discovered the true bent of his genius; and, applying himself to the drama, has left to his country as rich a supply of comedy as any other country of Europe can boast. His pieces are short representations of home characters, and written with all the humor of our own Aristophanes, Foote. That entitled "The Pewter-pot Maker" had an immense success, and has become a proverb in his country: every one who has the vanity and ambition of wishing to leave his sphere, is immediately named "The Pewter-pot Maker." *Holberg* was created a baron, and died greatly esteemed. At the same time, *Tullin* was drawing attention to his productions by their sweetness. The harmony of his compositions was a new discovery for the patriotic feeling of his country; and the wonder is, not that *Tullin* should have met with so much success, but that the singular aptitude of the Danish language for poetical melody should not have been developed before. His poem entitled "May-day" was, in fact, the first of May to the young poesy of his country; and a few years after this production, his two poems of "Navigation" and "Creation" obtained the prizes of the university. *Schoening* is an esteemed historian. His best work is entitled "First Ages of the Norwegian People." *Rothe* is the author of "Historical Reflections," and "Effect of Christianity upon the Condition of the People of Eu-

rope." *Birkner* aided education with his pen. *Salm* is one of the most celebrated of the northern historians. He has written the following works: "Character of the Eighteenth Century;" "Introduction to the Critical History of Denmark;" "Dialogues" in imitation of *Lucian*; "A Defence of the Danish Comedy;" "Literary Essays;" "A Series of Historical Romances;" and various minor works. *Zetlitz* wrote descriptive poems. *Weyer* was a young poet of great promise, but who died at an early age. *Wessel* had somewhat of the comic power of *Holberg*: *Wessel* was the most amusing companion in the world; but his want of order and of economy threw him into perpetual difficulties, and the gayety and carelessness of his character passed into a proverb. He has left two small volumes of epigrams and droll stories, and expended the rest of his genius on a periodical publication, often recalling the grace and playfulness of *Lafontaine*. It was in these periodicals he published one of the best, the cleverest, and most charming of parodies, named "Love without Stockings:" it is full of wit and gayety of the most brilliant kind; a satire on the French theatre, whose pompous declamation and emphatic style had struck *Wessel* as frequently ridiculous. At the time this parody was composed, the Danes had to fear the influence of the doctrines of *Gottsched*; and already their own writer *Brunn*, in his divers poems, had shown how much an imitation of the French might lead them astray from their national taste. But the Danish monarch invited the German poet *Klopstock* to his court, and this favor gave a decided inclination to imitate the writers of that country in preference.

At the death of *Frederic V.*, the Danish poet *Ewald* received the crown of the university. This writer is one of the most perfect of lyric poets. The national song of Denmark, entitled "King Christian by the Mainmast stood," is one of his boldest effusions. *Ewald* was also the writer of the first national tragedy, entitled "The Death of *Beldor*;" also "Ralf *Krage*," a drama; and tried his pen in comedy; but his great excellence was always in the lyric style. His odes are celebrated, and the elegies of "Hope" and "Remembrance" are beautiful. *Ewald's* fate was that of the pure child of song. The world had disdained his humble abode, and yet thronged round his grave; indigence had pursued him for forty years, and

fortune came to smile upon his tomb! He had been a soldier, like Cervantes; unfortunate, like Tasso; and poor, like Camoens: he was, like them, exalted and glorified after his death. *Sander* wrote comedy at this time.

In the days of Denmark's prosperity, when the rest of Europe was more or less influenced by the French Revolution, her merchants enjoyed a neutrality which greatly favored the kingdom. The poets obeyed the sense of security which filled all minds, and their lyrics had a joyous, humorous tone. *Storm* was successful as a comic fabulist; the Danes have ever been peculiarly partial to the ludicrous.

Tode cultivated the Danish literature with success, and wrote comedies, fables, epistles, and stories in that language, though he was a native of Hamburg. *Baden* was author of the "Critical Journal," and contributed much to the purifying of the language. *Guldberg* is author of a "History of the World." *Seidelin* and *Bastholm* aided in the progress of education. *Olufsen* has written some good comedies, as "The Golden Box." *Thaarup* is known for his comic operas; of which "The Harvest Home" and "Peter's Wedding" are well known in our own country. *Professor Thaarup* also wrote many beautiful serious lyric pieces. "Dyveke" was written by *Samsoe*, and is a tragedy of high reputation. Then appeared *Pram* and *Rahbek*: the former wrote an epic of some worth, entitled "Staerkadder," and commenced the first literary journal, under the title of "The Scandinavian Museum." This was succeeded by "The Journal of Truth;" and, later, *Rahbek* published his "Spectator," and *Molbech* his "Athenæum." These have been followed by the "Prometheus" of *Æhlenschläger*; but at present most of these journals have disappeared to make room for the "Monthly Review" of *Reitzel*. *Rahbek*, whose name was mixed up for more than fifty years with the literature of his country, first wrote a number of articles on the drama, under the title of "Letters of an Old Comedian," and gave lectures on literature; he then helped in the editorship of "The Minerva;" and, after having modeled his mind and style on those of our Addison, put forth his "Danish Spectator." This journal, which he directed fifteen years, is one of his best works: it is there that he has placed all the fruits

of his studies and all the results of his observations. He made of his "Spectator," also, a sort of arena, where the poets of the day were pleased to contend for public approbation. *Rahbek* was named Director of the Theatre of Copenhagen, and put in practice all the theories he had formed for turning the stage to a powerful means of correcting the morals of the people: it was through him that the German works of Goethe and Schiller became known to the Danes, and that the people learned to prefer Shakspeare to Gottsched; and it was then that the tragedies of *Æhlenschläger* were received with delight by his countrymen. *Rahbek* died at the advanced age of seventy-three, leaving a deep regret in the hearts of all who had known him, and a vacancy in literature which it was difficult to fill. He died in the humble abode which he has described so charmingly; and where he represented himself and his wife as passing the tranquil life of the aged, contented with their modest fortune and their peaceful home, smiling at the guest who entered, and the friend who would sit down quietly beside them. This is a most charming picture for contemplation, after so busy and tumultuous a life as that of a theatrical director appears to be in our own country! As a poet, *Rahbek* had only second-rate talent; but it was amiable, if I may so say, and gay; reflecting the happy confidence of a life without storms, and the chaste emotions of an upright mind and warm heart. As a critic, his observation was just, his judgment clear, and his soul honest. He was gifted with a pliability of mind singularly useful in his position, and published a quantity of biographical notices and dissertations. He translated and commented on several foreign works. With the assistance of *Nyerup*, he collected materials for a literary history of Denmark, and became the editor of *Holberg*. In a word, he ran from one point to another, as occasion required, discussing with tact, and warring, when necessary, with firmness and perseverance. *Falsen* was a distinguished author of comedies. He wrote a great variety of operas also, and the tragedy of "Niels Ebbensen." *Hertz* has written a poem called "Israel Delivered," in which he has successfully introduced the hexameter. *Malte Brun* made himself a European name by his profound studies and publications in geography. At an early age, he was a remarkable poet and journalist; but having too openly espoused the cause

of the liberty of the press and the freedom of the peasantry, he was exiled, and passed an active and useful life in Paris.

As a cotemporary, *Baggesen* gained great repute for his poems. He became the favorite of the fashionable world, which may account for the polish of his verses, and alas! also for their futility and pretension. While *Baggesen* was visiting other countries, the war between the Romanticists and Classicists began in Denmark; and *Baggesen*, on his return, could not decide to which he would belong. Meanwhile, the British fleet appeared off Zealand, Copenhagen was besieged, the Danish shipping was destroyed; but this poet showed no sympathy with his country's calamities. He wrote so lightly, that it might be said he smiled at his country's wounds; and, in consequence, he lost the admiration of his countrymen, and went to hide his dissatisfied spirit in France. Here he remained, till the approach of death gave him a longing to see his native land, which he has very beautifully expressed in some fine verses. His chief works are a collection of poems entitled "Daufauna," in which is an epic called "Thora," "Holger," "Erik Ejegod," and the "Labyrinths."

In 1804, the early poetic efforts of *Æhlenschläger* were recompensed by the prince royal with a pension; these talents had been developed by the lectures and philosophical knowledge of the worthy *Henry Steffens*, who was, till lately, a professor at Breslau. He came to Denmark full of the enthusiasm of the German new school of poetry, and first made the nation acquainted with the writings of Goethe, unveiling those workings of thought and sentiment which had produced such rich and beautiful results. These lectures made the deepest impression upon *Æhlenschläger*, and this enthusiastic admiration of Goethe's works first opened the vein of thought in the rich mind of *Æhlenschläger*, and led his fancies to the highest ranges. To the fire and vigor of old romance he brought the exquisite polish of civilization; and he has gloriously placed the literature of Denmark on a level with that of the most cultivated in Europe. At the house of Madame de Staël, in Switzerland, the young poet found a splendid reunion of German authors; and it was here that he penned the greater part of his most beautiful tragedy of "The Death of Correggio," which has been entitled the

brightest jewel in his poetical coronet. Though this play is based upon the simplest and most tranquil elements, it is one of no ordinary originality and beauty. Southern imagery and southern feelings—the pure inspiration of the art, and the even tenor of an innocent and domestic life—have been caught by the poet with the same distinctness and grace with which he had already depicted the scenery and passions of the north. “Palnatoke” and “Hakon Jarl” had already appeared; “Aladdin,” “Axel and Waldberg,” with various others, followed. There are great delicacy and sweetness displayed in the female characters depicted by *Æhlenschläger*, a circumstance which always proves his high sense of moral beauty. His minor pieces bear much of the tone and manner of Goethe, especially a collection entitled “The Gospel of the Year.” The name of *Æhlenschläger* has taken its place among the brightest earth has known.

At the present time, *Ingemann* and *Andersen* are the chief poets in Denmark. *Ingemann* is called the poet of the ladies; his verses are in the highest degree sweet and flowing, and his lyric compositions possess very considerable merit. *Andersen's* Novels and Tales have met with such favor in England, where most of them have been translated, that he may almost be said to have become indigenuous in this country. *Wysse* is noted for his sacred writings. *Rosenhoft*, *Welhaven*, and *Molbeck* are poets of the present day. *Moller* is a critic. *Rudleback* is a theological writer, as also *Engeltoft*. *Rothman* has written diplomatic history in Latin. The name of *Ersted*, in connection with electro-magnetism, is of European fame. Intellectual activity is kept up at this day by many excellent periodical works and many well-ordered literary societies; the transactions of which are published carefully, and themselves warmly encouraged and cheerfully protected by the government. The most important journal is published by the brothers *Berling*: *Nathanson*, its editor, is a man of considerable talent. There are six others of various merit. The “Scandinavian Museum” is a good magazine, and next to it another, called “The Fruits of Reading.” Professor *Rask*, a man of eminent literary attainments as a linguist, published *Bjorn Haldorson's* Islandic Lexicon. The Society of Northern Antiquarians publishes annually, at Copenhagen, a volume of their

very interesting annals. The society called The Athenæum was established at Copenhagen in 1842; it has a fine library and good reading-room. It receives 161 periodicals (of course including newspapers), forty-two of which are published in that city: fifty-seven are German, twenty French, fifteen English, and one North American. During the last year alone, 1178 new volumes were added to the library.

Besides the Novels and Tales of *Andersen*, above referred to, there have been of late several English translations from Danish popular tales, which have been received with delight by the lovers of light literature.

The following is a list of works which may be further consulted on Danish literature:—

Bartholin's Writings of the Danes; *Worm's* Runic Literature; *Langebeck's* great collection, entitled *Scriptores Rerum Danicarum*, vols. i., iv., viii.; *Nyerup's* Hist. Tab. of Denmark and Norway.

THE LITERATURE OF SWEDEN.

THE development of literature was even later in Sweden than it had been in Denmark. The University of Upsal was founded by the care of Pope Sixtus IV. in 1476, but it languished for want of professors nearly half a century, and did not flourish till a century later. The Christian spirit had penetrated only slowly among this wild people, but at length it brought a softer aspect among them; yet the children of the north, brought up in the independence of their mountains, submitted with difficulty to the trammels of their monkish teachers. The bishop was frequently the chief warrior of his diocese, and led his vassals to the combat. Still, it was precisely in the monasteries formed by these southern Christians as places of refuge and protection, that learning found its asylum until the introduction of printing. The Icelandic tongue was long in use at Upsal; the kings who resided there used to call the Scalds, or poets, to their court; and even now the language of the Dalecarlians bears a strong affinity to that of Iceland. There was repeated the legendary ballad in the great hall of the prince; a mo-

ment fondly delighted in by this rude people, and which won them to forgetfulness of their hard lives and scanty fare, and taught them the beauty of truth and faithfulness. These ballads were collected by *Afzelius* and *Geyer* in 1814.

Mixed with these tales, resembling the chivalry of the middle nations of Europe, are to be found numerous love stories. It is, indeed, singular to observe the predominance of the affections in the writings of the early Swedes. The first monument of the prose of Sweden is a letter of six pages, written by a nun of the convent of Wadstena, and bearing the date of 1498. At that epoch, the general language was not formed; but this letter of sister Ingrida is far beyond the standard literature of the day. The learned *Hammerskeld* places it, for pathos, above the epistle of Heloisa to Abelard.

There is, in the Swedish language, a well-known poem called "Vendela," in which the powers of the soul are represented as separately absorbed by this sentiment of affection; and a late republication of it proves how much the national feelings accord with its subject. Gustavus Vasa introduced, with great gentleness, the principles of Luther among his countrymen; but Sweden was long torn with contending political factions, and instruction of any kind made only slow progress. *Trolle*, the ambitious Bishop of Upsal, endeavored to maintain the interests of the kings of Denmark; and Christian II., having been conqueror at the battle of Bagesund, came to Stockholm with vengeance in his heart against the unhappy nobles; it was at this moment Gustavus Vasa saved his country; and the royalty he had won by his courage and firmness, he maintained by his wisdom. Two brothers, *Olaus* and *Lawrence Peterson*, were very active in spreading the reformed principles. It was *Lawrence* who translated the Bible into Swedish; and *Olaus* who first composed pieces for representation before the people, taking his subjects from the Scriptures. The result of this epoch was the use of the Swedish tongue by the Protestant theologians; and Gustavus himself spoke it with peculiar grace. In the mean time, the people possessed the finest of all books, the sublimest of all poetry—the Bible. The first historical works known in Sweden were by *Jan Store* and his brother *Olaus*: these were chronicles in rhyme, and

were compiled at a later date by *Olaus Magnus*, who wrote also a "History of the Swedes and of the Goths."

The sixteenth and seventeenth centuries presented a series of brilliant facts for history, and a succession of highly remarkable sovereigns: Gustavus Vasa, Gustavus Adolphus, Charles X., XI., and XII., with Queen Christina, who appeared among these warriors like a statue of science surrounded by trophies of arms. *Gustavus Adolphus* warmly patronized letters, and was himself a poet as well as a splendid orator; he left also some memoirs of value. During the progress of the reform, *Loccenius* wrote his "History of Sweden." Another Latin author, *Messinius*, made a "Collection" for the history of his country, and wrote fifty historical dramas, five of which were played by the young students; proving how partial the learned were to the classic Latin. The son and grandson of *Messinius* assisted him in his literary occupations; the grandson was guilty of writing a libel against Queen Christina, and was decapitated; the father also. *Bureus* wrote a poem called "Nymærevisor." *Tegel* wrote his "History of the Kings Gustavus I. and Eric XIV." at a later period; and *Girs* wrote a "History of John III."

Georges Stjernhielm is called the father of Swedish poetry, and was the first poet of renown at this time. He introduced the regularity of the ancients, and his dramatic efforts were stiff and cold. His chief work is called "Hercules;" he had considerable energy of thought, but little imagination. Taking him from amidst the Swedish writers of his age, he appears a remarkable man; but when compared with his cotemporaries, Shakspeare, Calderon, and Molière, he is very feeble. *Dalstjerna* translated the "Pastor Fido" of Guarini. The impetus given to literature by Gustavus Adolphus was continued by his daughter Christina. In her reign, the royal palace became an academy, where all the illustrious men of Europe, who could be persuaded to leave their country, were welcomed. Unhappily, the queen neglected the talents of her subjects; so that she was neither esteemed by the natives when present with them, nor regretted when she left them. But the spirit of emulation had been awakened, and there was soon perceived a bold development of intelligence. The works of Queen Christina

are entitled "Maxims and Sentences," "Reflections on the Life and Doctrines of Alexander," and "Memoirs."

Spegel and *Rosenhave* were poets of this age; the latter wrote good sonnets. *Spegel* was also distinguished for his learning, and arranged a dictionary, which has served as the basis of later productions. *Rudbek* and *Linnæus* were among the scientific writers; the system published by Linnæus produced a revolution in natural history, and it has been extended in Sweden by *Solander*, *Bergius*, *Thunberg*, and *Sparrman*. *Rudbek* the elder was Bishop of Vesterås, and directed the editions of the Scriptures called the Bible of Gustavus Adolphus. His son *Olaius* was a celebrated antiquarian, and wrote a work on the origin of the Swedish nation, called "Atlantica;" the grandson was a philologist, and founder of the society of science at Upsal. *Swedenborg* made known his remarkable opinions on religion, and founded a sect called "The New Jerusalem Church." In experimental philosophy, they have *Wallerius*, *Bergman*, *Thre*, and *Scheeld*; who have added new lights to chemistry and mineralogy. *Pohlen*, *Klingenstierna*, *Strömer*, and *Wargentin* have made very important discoveries in mathematics. *Kryger* and *Fischerstroem* have applied the principles of science to agriculture, commerce, and industry.

Verelius, *Olafsen*, and *Bicørn* translated the "Sagas" of Scandinavian histories. *Peringskiöld* published his archæological researches. *Göeranson* endeavored to interpret "The Edda." *Lagerbring* wrote a "History of Modern Sweden." *Botin* wrote his "Essay on the Swedish History," which is distinguished as much for order and method as for the information it contains, while the style is elegant and rapid. But it was *Olaf Dahlin* who did the most for the Swedish language. He was the preceptor of Gustavus III., and created boldly the expressions he wanted. He wrote a clear and easy prose, and yet gave a decided proof of his higher powers, by the poem of "Swedish Liberty." Among his successors, *Creutz* left a poem entitled "Atis and Camilla," which is still highly esteemed. *Kellgrenn's* lyrics rank among the first of his countrymen. The odes and epistles of *Gyllenborg* are characterized by a good spirit of philosophy. He has written several tragedies, after the French; and an epic, in which he celebrates the famous pas-

sage of the Belt, which rendered Charles Gustavus master of the greater part of Denmark. Hence the three crowns of the arms of Sweden. The Satirists of this time were animated: *Triewald* wrote on "Bad Poets," and *Bergerstroem* on "The Art of Crawling." *Dahlin* had already tried his pen on a "Eulogy on Folly." *Eric Brander*, or *Skjol de Brand*, wrote the epic of the "Gustaviad;" but neither of these poets has obtained the renown of a Tasso or a Camoens. Another poem on the same subject was written by *Olaf Ceolsius*, who also wrote "Ingeborg," a tragedy. *Norberg* is the author of a circumstantial "History of Charles XII.," which he was obliged to send to the queen, Ulrica Eleanor, sister of that monarch, as he advanced in the manuscript, and which was also examined by a royal commission before it went to the press! Gustavus III. protected poetry as a king, and loved it as a poet. His was one of the finest minds of his age, and he was one of the most correct of its writers; but his French education blinded him on some points. He idolized Racine, and condemned Shakspeare; and the dramas he wrote himself bear the seal of the literary principles of his preceptors. Until the time of this sovereign, there was no national theatre in Sweden; and the king placed so high a value on this method of polishing the minds of his people, that, in the theatre itself, at Stockholm, there was an apartment reserved for him. Here he transacted everything relative to literature, and used to say he was here nearer to the Muses than in his own palace. The manner in which this monarch condescended to compete for the history prize, in the Society of the Belles Lettres, is a proof of his ardent desire to keep alive emulation among his subjects.

About this epoch, a Swedish lady drew the attention of her countrymen to her very charming poetical productions. *Madame Nordenflycht* wrote a volume of elegies and epistles, which are remarkable for their truth and tenderness. They spread her reputation far beyond her country, for Gesner, Haller, and Holberg have each celebrated her talents. She had retired from the world on the loss of her husband, and in this retirement wrote her sweet verses. This drew intellectual people to her house, and very soon her drawing-room was the focus of the first literary society formed in Sweden, for this habit of meeting was continued weekly after

the death of *Mme. Nordenflycht*, under the classical title of "Utile Dulci." *Elers*, *Tylas*, and *Mme. Nordenflycht* wrote admirable popular songs, which are amongst the most curious productions of Swedish literature.

Soon after, another society was formed at Upsal, and one at Abo, in Finland.

It was natural for the youth of Sweden to imitate the literary taste of their king; and we find *Oxensheirn* writing a fine ode on the death of Gustavus Adolphus, and another on "Hope," with two poems, entitled "Morning," and "The Storm." These are considered equal to Gesner's idyls. *Hallmann* and *Kexell* enlivened the public with their dramatic parodies. *Enwalson* imitated the French operas. *Alderbeth* translated Horace and Virgil. *Thorrild* was distinguished as a critic; and *Ehrenswoerd* became illustrious by his observations on the arts. *Hallenberg* wrote the "History of Gustavus Adolphus." In this epoch, also, was a distinguished writer of Bacchantic songs; a style of poetry which is exceedingly popular in the cold regions of the north. This is *Bellmann*, one of those happy, gifted beings, who do everything they wish; at once a poet and musician, he gained and richly deserved the title of "The Anacreon of Sweden." A monument is erected to his memory in the great park at Stockholm. *Lidner* was the tender poet of this time, and a universal favorite, although his lyrics are all sad. He wrote also "The Countess of Spartaræ," a good tragedy. *Madame Lenngren's* pictures in poetry have given great pleasure. Her poems are full of home-born bliss—"Domestic Habits," "The Pious Pastor," "The Young Family." A collection of legends, called the "Norman-Kiempe-Datur," was published at this time.

The close of the eighteenth century was marked by the productions of *Leopold*, whose "Odin" attracted general notice; and "Virginia" raised his dramatic fame still higher. *Leopold* was the last representative of the imitative, or classic school. *Stenhamar* has left some good lyric poems. *Choraus* has written "Elegies." *Lilljestråle* is remarkable as a didactic poet. *Sylverstolpe* was much esteemed as a critic, and was author of the "Swedish Literary Journal" and "The Manual of Swedish History."

Before we enter on the immediately modern era, it is but just to notice that Norway has also her own individual treasures of literature, though rare; or, perhaps I ought to say, though we know little of them. Their deeds of valor, and songs of independence are, however, what we can notice with admiration. Of these last, no nation could ever boast more. One, written by a clergyman, named *Zellitz*, is of the most soul-stirring poetry that ever burst from the heart. Many sweet verses have reached us, too, of the tender kind; and *Nordahl Brunn* has penned some excellent Anacreontics. *Moerk* has written the romances of "Thecla," "Adelreich," and "Goethilde." The fairy legends of Norway have been made known to Europe through the brothers *Grimm*, of Germany. The celebrated antiquary *Bishop Nordin* lived at this time.

At the close of the eighteenth and beginning of the nineteenth century, one of the Swedes marked out, by his own intuitive taste, a new style of thinking and writing. This was *Franzen*, a native of Finland. He tore off the fictitious ornaments of the muse, and presented a rustic beauty to his readers, but graced by education. His poems are such as one loves to read often; they carry, in every page, a dream that seduces, a feeling that moves, a hope that consoles; and the simple purity of the poet's soul is seen in every thought. His element was the lyric in its tender style. His poem "On the Marriage of Gustavus Vasa" is, however, dull and heavy. *Sylverstolpe* is a clever fabulist. *Geijer* and *Tegner* have been among the most active of the very modern literati. *Hamerskoeld* has written three good books—one on "Philosophy," another on "History," and a third on the "Modern Literature of Sweden." *Atterbom* is a poet and philosopher; his "Happy Island" is a peculiarly pleasing poem. *Stagnelius* was evidently destined for great things, but lived only to write two tragedies, called "The Martyrs" and "Love after Death." But his profound sentiment of religion makes him shine less in the drama than in his odes, which have been published under the title of "The Rose of Sharon." The "Travels in Syria and Egypt," of *Hasselquist*, and those of *Sparrman* in Africa, are valuable. The two most powerful of Sweden's modern writers will close our list. The amiable and excellent *Tegner* was Bishop of Wexioe, a small town in the province of Sma-

lande. Tempering the serious with a happy mixture of innocent gayety, *Tegner* has become a universal favorite: not a family but possesses his works; not a young girl but can repeat the finest passages of his poems. Painting, music, sculpture, have all taken possession of his verses; and this good man has accomplished what is unique in literature—to be loved without envy, and to be praised without criticism! He is the author of several admirable patriotic odes, and this sentiment is also beautifully conveyed in his elegies. His poem of “The First Communion” is most charming in its simple seriousness; “*Axel*” is a poem of romantic life in the time of Charles XII.; but *Tegner’s* master-piece is the “*Frithiof’s Saga*.” This is one of the most interesting of the romantic chronicles of the north, and gives a perfect picture of the manners, popular assemblies, and pagan worship of the ancient Scandinavians. *Tegner* ought to be classed in the first rank of those men whom we should love, because they seek poetry in the emotions of their heart rather than in the efforts of their imagination; who create, by their pious faith, and their dreams of tenderness, a world full of sweet harmonies. He has invented nothing; but in each of his works he is always a Swede, always a man of the north; he has sung with enthusiasm the green mountains, the charming solitudes, and the blue lakes of his country; and, in his pensive reveries, he has been the faithful organ of a general thought, an habitual disposition of soul in his country. *Tegner* has an admirable talent of expression; his style is pure, clear, rich with images, and cleverly colored: his verses are correct, easy, and sonorous. The same harmony of language, the same delicacy of expression, are found in his prose. The poem of “*Axel*” has been translated into English by the *Rev. W. Latham*. *Mr. Baker* and *Mrs. Garnet* have each translated the “*Frithiof’s Saga*.”

Geijer, or *Guy*, was the founder of the literary journal called “*Iduna*,” and has written several minor poems of great strength and beauty, also composing the music to which he sung them. He has perpetuated the life of those Normans, or men of the north, who poured down upon France at one period, and penetrated even as far as Paris, in the time of Charles III. He has also written a “*History of Sweden*,” which is much valued.

In her encouragement of talent, Sweden has long been an example for Europe. *Afzelius* has written good lyrics. *Beskow* produced the tragedy of "Eric XIV.," and wrote lyric poems. *Cederborge* has written the romance of "Trasenberg," and others. *Dalgren* is author of "Aaron," and other stories. *Guyer* has made a translation of "Macbeth." The tales of *Frederica Bremer* are known to us through *Mrs. Howitt*. The name of *Olaf Wallin* has reached us as that of a poet rising into estimation. *Creusenstolf's* "Morianen" is spoken of with admiration. *Saterberg's* "Sketches of Popular Manners" has excellent feeling. *Fryell* has added another "History of Sweden" to those already known. *Jacob Aall*, a large proprietor of iron mines, was devoted to literature, and, besides making contributions to the periodicals, made a German translation of *Snorre Sturleson's* "Chronicle of the Northern Monarchs." The Swedish General Literary Society at Stockholm has an Athenæum, where are sixty magazines, seventy political journals, and a very good library. The progress has been immense during the last reign.

The following is a list of works which may be further consulted on the literature of Sweden: *Scheffer's* Literature of Sweden, published at Hamburg, and also his Library of the Northern Men of Learning; *Gezelin's* Essay on the Learned Men of Sweden; *Liden's* Literature of Swedish Poets, continued by *Broocman*; the Catalogue of *Walmstadt* and *Waalmark*; *Hamerskoeld's* Essay on Swedish Literature; *Ludeck's* Sketch of Swedish Literature.

THE LITERATURE OF RUSSIA.

FEW subjects can afford more complacent pleasure to the philanthropist than to trace the progressive development of mind, where the first rays of twilight break out of long and dreary darkness, and the day advances with sure and steady steps. Russia has thus emerged from a night of ignorance, to occupy a situation in the world of intellect, not contemptible in its actual position of to-day, even when compared with that of the southern nations. Peter the Great was the first to plan a regular system of education for his

subjects. When he took the fortress of Azof from the Turks, in 1696, he caused the first medal ever made in Russia to be struck in commemoration of this victory. It is remarkable that, in the same year, the first Russian grammar ever published was printed at Oxford. But the first book printed in Russia was at the Kremlin, in 1564, a century and a half after printing had been introduced into the rest of Europe. Among the first mental efforts, we hear of a code of laws entitled "Russian Truth," being written by *Jaroslav*. The "Chronicles of *Nestor*" form the most ancient of the histories of this country. The Slavonic language gave birth to that of Russia, which is divided into two parts: first, the *Sclavinski*, which commences their literature and brings it to Peter the Great; and the second, called *Rouski*, which is the universal language of the present day. This is sonorous, varied, and harmonious, exceedingly rich, and abounding in synonymes, while it is susceptible of bold and significant combinations. Printing was first established in 1553.

The *Sclavinski* is poor, and has few productions written in it. The Bible, and the books of the Apostles, by *St. Cyrill*, and the church service, are in the *Sclavinski* dialect. There are several chroniellers whose names have reached us; but the precise period of their existence is doubted. *Jeorgi*, *Makari*, *Kourbsky*, and *Yove*, the first patriarch of Russia, are among them. There were travelers also, who detailed their journeys; as *Nikitin* and *Greehoff*. *Agathon*, a monk of *Novogorod*, is said to have made a chronology. *Rylo*, Archbishop of *Rostoff*, wrote the life of his preceptor, *Paphnucius*. *Kourbsky* is said to have written a life of Czar Ivan Vassiliewitch, and *Yove* a life of the Czar Theodore. *Theophan Procopowicz* is called the Chrysostom of Russia.

Under the Emperor *Fœdor*, dramatic poetry cast abroad its first light; the preceptor of this prince was the author of several pieces played before the court. The students of Kief used to travel through the country, representing these dramas and others drawn from the Scriptures.

The poetry of the Russians is that of a highly imitative, deeply feeling, but despotically governed people, erected on a language which blends something of the wildness of Oriental character with

the sternness and sobriety of European precision. The tone of our English literature, with that of the French and German, is very distinctly to be traced in their modern productions. *Palatsin*, the companion of the patriots *Pozarsky* and *Minin*, wrote a history of his times. *Nicon* wrote a "Religious History of Russia." *Slavianitsky* wrote a "Life of the Saints," and formed a dictionary in Greek, Slavon, and Latin. *Theodore Griboïedoff* wrote a short "History of Russia." The *Princess Sophia*, sister of Peter the Great, wrote Tragedies; and the Czar himself left a "Journal of his Campaigns," which, with his "Letters," was published by order of Catherine II. *Demetrius* and *Yavorscy* left ecclesiastical works of some value. *Kracheninnikoff* translated Quintus Curtius, and wrote a "Description of Kamtschatka." *Nicolas Propofsky* wrote on Philosophy.

In the beginning of the eighteenth century, a Cossack, named *Klimnovsky*, wrote "On the Greatness of Soul and on Truth:" this work contains very noble sentiments and much fine poetry. *Prince Kantimir* distinguished himself at this early period of Russian literature by his satires and translations. It was in the reign of the Empress Anne, that *Trediaskovsky*, a pupil of Rollin, the French historian, made great efforts to obtain the title of founder of the Russian literature; but being more a man of science than of imagination, he showed no taste, and never became a man of talent. But it was a young peasant boy, born in the dreary regions of Archangel, the son of a simple sailor, who was to have the honor envied by his predecessor. *Lomonossoff*, devoured by the fever of genius, abandoned his native cabin, and went, with patient suffering, journeying on (supported by his own visions of enthusiasm), to throw himself at the feet of the Bishop of Moscow, entreating to be admitted as a pupil in his institution; and he was received with benevolent kindness, and encouraged in his ardent love of study. Astonished at his talents, every care was taken to develop them still more: he was sent to study mathematics at Marienberg, and the German tongue. When his education was finished, he first turned his pen towards science, and wrote on "Electrical Phenomena," "On the Origin of Light," and many things of this kind. Then he took to history, and wrote "The Oldest Russian History,"

"Short Russian Annals;" afterwards a grammar, with a work on Rhetoric. At intervals, he turned his rich intellect to poetry, and wrote first the poem of "Peter the Great," then several tragedies; a great many spirited odes; also poems of encomium on the Empress Elizabeth: in short, the works of *Lomonossoff* were published, complete in sixteen octavo volumes, in 1804, and present a rare diversity of subjects. But what he is most remarkable for is his "Treatise on Eloquence" and his "Rules for Russian Versification;" so that *Lomonossoff* was not only the creator of Russian literature, but its legislator. A monument, by the famous Russian sculptor Martos, has been erected to the memory of this poet at Archangel.

Soumarakoff was the first actor of repute, and traveled both to Paris and London to study his art. He returned triumphant, and translated Hamlet into his native language, and wrote several tragedies. *Wolkoff* was the second actor of renown. *Maikoff* wrote tragedies and lyric poems. Elizabeth, the intelligent empress, greatly encouraged these intellectual pleasures, and gave every facility to talent. Her successor, Catherine II., resolved on being popular also, and turned her attention equally to literature. She invited celebrated foreigners to her court, and corresponded with men of the finest talent in Europe; under her reign tragedy continued its path with honor. The Empress Catherine has left "Memoirs on the History of Russia;" "Instructions for the Russian Code;" "Oleg," a drama; and she translated the ninth chapter of Marmontel's story of "Belesaire;" the other parts being translated by different members of her court. *Barkoff* translated Horace, and wrote a "History of Russia." *Simeon* translated the Psalms into verse, wrote some religious dramas, and a poem in praise of the Czar Alexis. *Ablessinoff* was a dramatic poet. *Scherbatoff* and *Boltin* were historians. *Kniazin* drew attention by his poems of "Dido" and of "Rossloff," but was an unsparing plagiarist of the French authors. Comedy also tried her wings, and rose victorious over every difficulty. *Von Vizin* seems to have taken Molière for his model, and had great pliancy and ease in his style. "The Minor" and "The Brigadier," with "The Spoiled Child," are among his best. *Griboiedoff* wrote the only comedy

that deserves to be placed by the famous "Minor" of *Vizin*, but unhappily he died young. *Petroff* translated the *Æneid*, and wrote good odes. *Golikoff* wrote a "History of Peter the Great." *Efimief* wrote comedies. *Kriousskofsky* wrote the tragedy of "Po-jarsky." *Kherassoff* was both a lyric and epic poet; fond of his country, he sings her glory and the flight of the Tartars. His poem, called "The Russiad," contains some very striking passages, and has obtained for its author the honorable title of the Russian Homer. But a more brilliant poet than all these arose in *Derzhavin*. With a powerful mind and an admirable judgment, he even surpassed Lomonossoff. His thoughts were sublime, his style correct, and his expressions new. He resembles, in some degree, the German poet Klopstock: his "Ode on God" is one of the most impressive and sublime that poetry ever produced. It has had the singular distinction of having been rendered into the Japanese tongue, and, by order of the sovereign, was printed on silk embroidered with gold, and hung up in the chief temple of worship at Jeddo. This destiny and appreciation awaken a wide range of thought and anticipation of future discoveries in the literature of those eastern countries, for the same honor was paid to this Russian poet by the Chinese. It has been said of *Derzhavin*, this good and great man, that he remained a philosopher even at the foot of the throne. He awakened great and patriotic feeling, and belonging to no school, was himself the true representative of the Russian poetry. *Bogdanovitch* bears the title of the Russian Anacreon. The softness and harmony of the Russian language had never been so happily portrayed as in the charming poem of this poet, called "Dushenka;" this word is the diminutive of *Dusha* (Psyche), and is expressive of great tenderness and fondness. The Empress Catherine was delighted with it, and sent for the poet to her court, telling him she already knew by heart all his graceful story; and "Dushenka" became the joy and idol of the nobles. At the request of the empress, *Bogdanovitch* wrote for the stage. He composed a piece which represents the festivities of the old Selavonians, with which they welcomed the return of the twenty-fifth year of the reign of their great princes. This composition of *Bogdanovitch* made a strong impression, being produced just at the time the em-

press had reigned a quarter of a century. He wrote many minor pieces, which are full of wit and elegance; and the song "I'm Fourteen Summers Old" has become one of the most popular in Russia. *Kapnist* wrote fugitive pieces with considerable talent. *Bobroff* wrote "The Khersonida," a descriptive poem, much in the style of Moore's *Lalla Rookh*, but it has more frequent bursts of sublimity. *Kostroff* made good translations of the *Iliad*, and of Ossian's poems. *Nedelinski* charmed the lovers of songs and ballads. *Dmitrief* pleased the pensive; his style is harmonious and energetic, tender and affecting, as the species of poem may demand. He was the poet of the drawing-room, and charmed the ladies by his graceful melancholy. *Muriavieff* was the preceptor of the Emperor Alexander, and wrote for his noble pupil several clever treatises on Russian history; also some "Dialogues of the Dead," and imitations of the *Speetator*, under the title of "The Suburban." Under this prince all the branches of literature prospered. He instituted six universities, besides an immense number of parish schools, and appeared to wish his people to understand that genius and talent might raise a man as high as hereditary rank; so that the Russians may now place themselves fairly on a footing with other European nations. *Muriavieff* has written a history of the Russian church.

Tragedy threw off the elegiac tone, and took that of terror for its moving principle. *Ozeroff* wrote "Fingal" and "Donskoi," which are great ornaments of the Russian stage. The more the taste of the public was formed, the more the ear demanded a language of poetic harmony. At length awoke "the nightingale of the north," as *Karamsin* is beautifully called. In his youth, he imitated *Sterne*, but he has outlived his error, and become famous for a clear, concise, and harmonious style in his prose works. Of these we must name the "Pantheon of Foreign Literature," which was followed by various collections of poems. "A Discourse on Happiness" appeared later; but his great renown is built upon his "History of Russia," which is looked upon as the finest literary monument of that empire. The style is an example of pure Russian idiom, whilst it is lucid, noble, and full of beauty. It is fortunate for the literature of Russia that the most classical of her

prose writers should have employed his pen upon a work of such extent, importance, and general interest; thereby transmitting to other writers a chaste standard of style, and engaging the attention of foreigners by this splendid contribution to the history of his country. It has been translated into German, Italian, and French; the last of which is noted as being "miserably incorrect." The historian *Karamsin* is said to have himself declared that he had discovered two hundred errors in the first volume alone! *Karamsin* established the "European Courier," and his essays published in this journal became the model of fine writing. His poems are graceful and effective.

The Russians have shown peculiar excellence as fabulists; *Khemnitzer*, *Kriloff*, and *Izmailoff* are the most noted. He first began his literary career in Germany, but is remarkable for his perfectly Russian style, his *naïveté*, smoothness, and epigrammatic wit, most felicitously applied. *Kriloff* is the most fertile and original; his fables have had the honor of being imitated by French and Italian pens. Four comedies attest his power over dramatic composition equally. *Prince Dolgourouki* charmed the public by the originality of his poems.

Zhukovski is noted as a translator from German, French, and English authors. His version of Gray's *Elegy* deserves our gratitude; and his own poem, entitled "The Minstrel in the Russian Camp," is one of the most popular perhaps of all modern poetical productions. It was written when the author formed one of the army, just before the battle of Tarutina, and not a line but breathes the most spirit-stirring patriotism. *Batiushkoff* wrote some fine essays, and is inimitable in choice of expressions and harmonious diction. We have also elegies, epistles, and lyrics from his pen. "The Dying Tasso" is a poem of great beauty; and another, entitled "To My Penates," is also a very delightful one. *Labanoff* is a translator from the French of Racine; *Viskovatoff* from Voltaire; *Kokoschkin* from Molière, as also *Pouschkin*. Two kinds of poetry were still wanting to the literary crown of Russia: the ballad, which was introduced by *Zhukosky*; and the comic-heroic, which was accomplished by *Alex. Pouschkin*, whose tales recall the delicious follies of Ariosto. *Krinkovsky* owes his reputation to the

tragedy of "Pozharsky:" it is full of patriotic sentiments and poetical beauties.

Bulgarin opened a path to distinction by the "Historical Romances" he has written; and, in conjunction with *Gretch*, he put on foot "The Northern Bee," a journal of decided merit. In 1829, he published his "Russian Gil Blas," and the following year his "False Demetrius."

Gretch introduced into Russia the Lancastrian system of education; and wrote a useful work, entitled "Russian Literature."

The success of *Bulgarin* in the line of novelist opened the path to many followers; the rage for imitation has, however, weakened the merit of these compositions. The name of *Alexander Poushkin* will reach posterity in his poem of "Pultawa," his tragedy of "Boris Godounop," "Rusland and Luidmila," "The Prisoner of the Caucasus," as well as "The Gypsies" and "The Robbers," all of which bear unequivocal marks of superior talent. *Ozeroff* gave great dignity to the tragic muse in "Œdipus," "Polyxena," and in "Fingal." In his delineations of the female character, he is peculiarly successful.

Chukovsky is another of the clever dramatists of this country; and, from the tragedy to the vaudeville, his pen has been equally successful. *Anastasevich* translated from Racine, and is a distinguished prose writer. *Chikmatoff* wrote the poems of "Peter the Great" and "Pozarsky," and has translated Pope's Essay on Criticism. *Admiral Chischkoff* was for a long time president of the academy, and minister of public instruction: he wrote "Dissertations on the Ancient and Modern Styles," translated the "Jerusalem Delivered" of Tasso, and made important works on the history of languages. *General Davidoff* was a poet, and author of works on strategy. The two *Glinka* were poets, authors of elegies and operas. *Gneditch* has translated "King Lear," and also the "Tancred" of Voltaire; besides writing a poem entitled "The Birth of Homer," and translating the Iliad. *Ilin* has written dramas. *Katenin* is a good lyric poet and dramatic writer. *Khmelnitzky* has written "Comedies in imitation of d'Harville." *Kosloff* became blind, and wrote a touching poem on his sufferings. *Merzliakoff* translated the "Eclogues" of Virgil, the "Idylles" of

Mdme. Deshoulières, and the "Jerusalem Delivered" of Tasso. *Olin* is author of two elegies. *Basile Pouschkin* was the author of fables and good lyrics; *Alexis Pouschkin* translated the "Tartufe" of Molière, and the "Joueur" of Regnard. *Vocykoff* has written some remarkable "Letters," and made translations from Delille, besides writing a poem entitled "The Arts and Sciences."

The prose writers have been very successful of late years, both as clever journalists and novelists. *Gogol's* "Mirgorod" is intended to portray the manners of the middle classes. *Zagoskin* followed the same path, with better success; "Miloslawsky," or Russia in 1612, has for its basis a most interesting portion of history, when Minin and Pozharsky rescued Russia from the Polish yoke. Another of *Zagoskin's* works takes the epoch of 1812 as the subject; but all that he can say of imaginative difficulties falls far short of the reality yet dwelling in our memories; and, consequently, the book reads tame. There is a satire of great repute to be yet named. *Senkovsky* wrote "The Devil's Grand Levee," which is a critique on all ranks and sexes. Among the writers of Russia whose career has closed during the last twenty years, we have to mention *Milonoff*, a lyrical satirist; *Gortshukov*, a writer of dramas and satires; *Ozeretzkovsky*, who translated Sallust, and wrote on natural history; *Grammatin*, a philologist; *Beketoff*, who translated the "Messiah" of Klopstock; *Bronersky*, a writer of history and geography; *Kutusoff* and *Melesky*, poets; *Ismaeloff*, a novelist, and his brother *Alexander*, a clever fabulist; *Baron Delvig*, *Sokoloff*, *Venevitinoff*, and *Vojekoff*, poets. *Zernoff* was celebrated as a jurisconsult. *Goloffin* wrote travels. *Guodnitch* translated Homer. *Bronersky* left "The Letters of a Russian Officer." *Anna Bunina* translated Blair's Sermons. *Platon* was a distinguished theologian, and *Metrop* also.

We must remark that *Delvig's* poems are considered the ornament of the Russian-German school; and of the immediately modern poets of Russia, we may class *Chukovsky*, *Botuschkoff*, and *Vaseinsky* together, as one supplying the defects or weakness of the other; thus, the first has the German mind, the second has the Italian objectiveness, and the third has the French tone. In the same manner, we observe *Alex. Pouschkin* for the objective, *Baratinsky* for the French characteristics, and *Delvig* for the German

mind. *Bestinsoff* was a clever writer of romances, but is surpassed by *Marlinski*. *Odojevsky* has successfully imitated *Hoffman's* fantastic imagination. *Admille Kulman* is a graceful writer of tales. *Dahl* is a writer of national stories and national songs. *Kukolnik* is a very successful writer of dramas. *Prince Sologoub* is lately dead, and much regretted by the readers of interesting romances.

A fine Encyclopædia has been published; and the government is unwearied in its establishment of scientific societies. The Chamberlain, *Demidoff*, set apart the sum of 20,000 rubles, to be given away annually in the encouragement of letters; and several other nobles have emulated this effort of improvement. A noble school was founded by *Prince Galitzin*; a Deaf and Dumb Institution by *Prince Ilviski*; magnificent Botanic Gardens by *Count Razumowsky*. The number of journals is greatly augmented of late, and what is peculiarly useful to this country, every administration has its journal. Among these, "The Journal of the Minister of Instruction" is the most generally interesting. As daily papers, there are "The Gazette of St. Petersburg," "The Russian Invalid," "The Cotemporary," "The Son of the Country," "The Literary Library," "The Gazette of the Arts," "The Children's Journal," "The Journal of Useful Knowledge," "The Friend of Health," and, the best of all, "The Northern Bee." All these are published in the Russian language, and there are several in French and German. "The Northern Bee" is most esteemed for its well-judged criticisms, and "The Literary Library" the most dreaded for its satire. *Adelung*, a German by birth, was Director of the Asiatic Academy in Russia for many years; he was one of the preceptors of the present emperor, and assisted *Rumanzoff* in collecting manuscripts for the history of Russia. His "Literature of the Sanscrit Language" is much valued. An Indian tale, called "Nal and Damayante," from the pen of *Chukovski*, has given great pleasure; and "The Heretic," from that of *Lajetchnikoff*, has also created considerable attention. The lyric poems of *Wohlbruck* are esteemed; and the names of the poets *Heiberg*, *Blicher*, *Bernkoft*, *Nabo*, and *Minna von Maedler*, are rising into notice: indeed, literary progress is great in Russia, and especially as regards translations of works of a useful tendency. We have yet to mention that the ladies are making great efforts to

be useful: *Mdme. Bounin*, *Mdme. Poutschoff*, *Princess Ourousoff*, *Mdme. Briaga*, *Countess Golovkin*, *Princess Volkonsky*, and *Princess Galitzin*, are all known in literature. Many more names might be yet added, but enough has been said to stimulate curiosity and excite admiration. Russia has advanced most rapidly, but has yet immense difficulties to vanquish before her vast territory shall enjoy equally the benefits of civilization and general instruction. There are public libraries now in forty-two towns of Russia, and the periodical publications are daily increasing. "The Gazette of the Arts" is illustrated with good engravings. "The Agricultural Journal," "The Russian Farmer," and "The Shepherd's Journal," are most carefully edited.

But there is still a branch of Russian literature to mention, and one which is peculiarly interesting to the philanthropist: it is the national songs—the poetry of the people. These have lately been collected by *Prince Zerloff*; and, though the authors are unknown, they are the joy and study of the people, and their consolation in the weariness of their winter dwellings, being conveyed from tongue to tongue through many generations. "These are no subjects for criticism," says Bowring, "for criticism cannot reach them—it cannot abstract one voice from the chorus, nor persuade the village youths and maidens that the measure is false. You hear them in the wooden huts of the cottagers; you are cheered by them when the peasant whirls you in his sledge over the frozen snow. The melody, often gentle and plaintive, in which they find utterance, visits the ear long after it has ceased. They are the delight of millions. The fame of the *Iliad* is nothing to theirs, and the general character of tenderness which prevails in them seems often to stamp them with the seal of Ossian's genius."

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N. B.—The Names of those Writers we call the Classics are given in Italics.

Italian Writers.

THIRTEENTH CENTURY.

Italian Writers.	Born.	Died.	Page.
Alcamo	1190	16
Drusi	1200	16
Falcacchiero	1200	16
Vernacia	1200	16
<i>Thomas Aquinas</i>	1224	1274	16
Guinicelli	1274	16
<i>Malespini</i>	1281	16
Spinello	1281	16
Nina Siciliana	1290	41
Guitone	1294	16

FOURTEENTH CENTURY.

Brunetti . . . . .	.	1300	16
Cavalcanti . . . . .	.	1300	16
Jacopone . . . . .	.	1306	16
Ricciardi de' Salvaggi . . . . .	.	1308	41
Marco Polo . . . . .	.	1318	17
<i>Dante</i>	1265	1321	17
<i>Cecco</i>	1257	1327	18
Mussato	1261	1330	18
<i>Cino</i>	1270	1336	18
Andrea Dandolo . . . . .	.	1345	19
<i>Gio Villana</i> . . . . .	.	1348	19
Ortensia di Guglielmo . . . . .	.	1350	41
Giustina Perotti . . . . .	.	1350	41
Uberti . . . . .	.	1355	18

Italian Writers.	Born.	Died.	Page.
Bartolo . . . . .	.	1356	19
Mat Villani . . . . .	.	1363	19
Pastrengo . . . . .	.	1370	19
<i>Petrarca</i>	1304	1374	18
<i>Boccaccio</i>	1313	1375	19
Livia del Chiavello . . . . .	.	1380	41
Gio. Fior. Pecorone . . . . .	.	1380	19

FIFTEENTH CENTURY.

Pandolfini . . . . .	.	1400	19
Sacchetti	1335	1402	19
Fil. Villani . . . . .	.	1406	19
Frezzi . . . . .	.	1416	18
<i>Buonacorso</i> . . . . .	.	1420	21
Burchiello	1380	1448	19
Cambiatore . . . . .	.	1448	20
Lucrezia de' Medici . . . . .	.	1450	41
Valla . . . . .	.	1457	20
Poggio Bracciolini	1380	1459	21
Manetti	1396	1459	20
Luca Pulci . . . . .	.	1460	20
Eneas Sylva (Pius II.) . . . . .	.	1464	20
Cassandra Fidelis . . . . .	.	1465	26
<i>Luigi Pulci</i>	1431	1470	20
Panormita	1391	1471	20
Bandelli . . . . .	.	1475	30
Ben. Accolti . . . . .	.	1480	20
Ant. Alamanni . . . . .	.	1480	20
Filelfo . . . . .	.	1480	20
Platina . . . . .	.	1481	20
Giustiniana . . . . .	.	1489	20
<i>Poliziano</i>	1454	1490	19
Bello . . . . .	.	1490	20
Bellinconi . . . . .	.	1491	20
<i>Lorenzo de' Medici</i>	1448	1492	23
<i>Boiardo</i>	1430	1494	22
Pico of Mirandola	1463	1494	21
<i>Vinciguerra</i> . . . . .	.	1495	29
A. Brandolini . . . . .	.	1497	20
Raf. Brandolini	1498	20
<i>Savonarola</i>	1498	22
Gaspar Visconti	1461	1499	23
Masuccio	1499	20

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Italian Writers.	Born.	Died.	Page.
Landino	1424	1504	24
<i>Pontano</i>	1426	1505	21
Sabbellico		1505	24
Alessandra Scala		1506	26
Nicolo Corregio		1508	24
<i>Strozzi</i>		1509	22
<i>Aldo Manuzio</i>		1515	23
Spagnuoli		1516	24
Verrini		1516	24
Bibbiana		1520	30
<i>Leonardo da Vinci</i>		1520	23
Camilla Guidoboni	1445	1520	41
<i>Leo X.</i>	1475	1520	25
Augurelli		1524	21
<i>Rucellai</i>	1475	1525	27
<i>Machiavelli</i>	1469	1527	28
Luigi Martelli		1527	24
Navegero		1529	24
<i>Castiglione</i>		1529	22
Porto		1529	24
Cornazzano	1451	1530	23
Allori		1530	24
<i>Sanazzaro</i>	1458	1530	22
<i>Veronica Gambara</i>		fl. 1530	26
Brocardo		1531	24
Tellesio	1482	1533	27
<i>Ariosto</i>	1474	1533	22
<i>Guicciardini</i>	1482	1533	27
<i>Bern. Accolti</i>		1534	20
Tarsia		1535	24
<i>Mauro</i>		1536	27
<i>Berni</i>		1536	27
Bino	1490	1541	27
Guidicione	1480	1541	32
Firenzuola		1541	24
Ruzzante		1542	29
Folengi		1544	21
Fortiguerra	1496	1545	34
<i>Vittoria Colonna</i>	1490	1547	26
Secchi		1547	24
Gaspara Stampa		fl. 1548	41

Italian Writers.	Born.	Died.	Page.
F. Piemontese		fl. 1548	41
<i>Trissino</i>	1478	1550	27
Bonfadio		1550	24
Dafne di Piazzi	}		
Tullia d'Aragona			
Gerolama Castellani			
Lucrezia Figliucci		fl. 1550	41
Isabella della Mora			
Suor Dea de' Bardi			
Laura Terracina			
Segni		1550	28
Leonora Falletti		1550	41
Strapazola		1550	24
Lillio Giraldi		1552	24
Paulo Giovio	1483	1552	27
Beccuti		1553	29
Livia Boromeo		1554	41
Nardi		1555	28
Chiara Matraini		1555	41
Nerli	1486	1556	28
<i>Luigi Alamanni</i>	1495	1556	29
Casa	1503	1556	27
Vida	1480	1556	29
Vin. Martelli		1556	29
Tolomei	1490	1557	32
Leonardo Aretino	1492	1557	29
Lucia dell' Oro		fl. 1557	41
<i>Acchellini</i>	1466	1558	27
<i>Scaliger</i>	1484	1558	27
Landi		1559	30
Egeria di Canossa		fl. 1560	41
Lucia Albani Avogadro		fl. 1560	41
Olimpiera Malipiero	}		
L. Battiferro degli Ammananti		fl. 1560	41
Virginia Salvi			
Dianora Sauseverino			
Fiametta Malespina Soderini		fl. 1560	41
Bandello		1562	30
<i>Cavalcanti</i>		1562	30
Gianotti		1563	30
Michael Angelo		1563	25
Giambullari		1564	30
<i>Grazzini</i>		1565	29
Anguillara		1566	29

Italian Writers.	Born.	Died.	Page.
<i>Caro</i>		1566	30
<i>Bembo</i>	1470	1566	22
<i>Varchi</i>	1520	1566	28
<i>Luigi Dolce</i>		1568	29
<i>Lollo</i>		1568	30
<i>Franco</i>		1568	29
<i>Bern. Tasso</i>		1569	32
<i>Pavesi</i>		1570	29
<i>Isotta Grumello</i>		fl. 1570	30
<i>Benven. Cellini</i>		1570	30
<i>Tansillo</i>		1570	29
<i>Castelvetro</i>		1571	30
<i>Cinzio Giraldi</i>		1573	30
<i>Doni</i>		1574	30
<i>Contili</i>		1574	30
<i>Vasari</i>	1512	1574	30
<i>Adriani</i>	1513	1575	28
<i>Rota</i>		1575	29
<i>Granucci</i>		1575	30
<i>Muzzio</i>		1576	29
<i>Modesta Zozzi</i>		fl. 1580	41
<i>Fabroni</i>		1580	30
<i>Nannini</i>	1516	1580	30
<i>Corso</i>		1582	30
<i>Ongaro</i>		1582	29
<i>Castelletti</i>		1585	29
<i>Erizzio</i>		1585	30
<i>Speroni</i>		1588	30
<i>Telesio</i>		1588	30
<i>Salviati</i>		1589	30
<i>Margherita Malescotti</i>		fl. 1590	41
<i>Beccari</i>	1510	1590	29
<i>Costanza</i>		1591	29
<i>Valvasone</i>		1593	29
<i>Isabella Andreini</i>		fl. 1593	41
<i>Tasso</i>	1554	1595	29
<i>Bargeo</i>		1596	30
<i>Mazzoni</i>		1598	30
<i>Paruta</i>		1598	30
<i>Bruno</i>		1599	31

SEVENTEENTH CENTURY.

Italian Writers.	Born.	Died.	Page.
Caporalli . . . . .	.	1601	31
Ammirato . . . . .	.	1601	33
Giustiniani . . . . .	.	1603	31
Lodovica Collalto . . . . .	.	fl. 1605	41
Ber. Davanzati . . . . .	.	1606	28
Torelli . . . . .	.	1608	31
Buonarelli	1556	1608	31
Lucrezia Marinella . . . . .	.	fl. 1611	41
Guarini	1537	1612	31
Veneranda Cavalli . . . . .	.	fl. 1613	41
Boccalini . . . . .	.	1613	33
Porta . . . . .	.	1615	31
Sagredo . . . . .	.	1616	30
Baldi . . . . .	.	1617	31
Vecchi . . . . .	.	1620	31
Bellarmino	1542	1621	34
Rinuccini . . . . .	.	1621	31
<i>Sarpi</i> . . . . .	.	1623	32
Marini	1569	1625	31
Beni	1552	1625	33
Guidicione	1570	1630	33
<i>Davila</i>	1570	1634	32
<i>Tassoni</i>	1565	1635	32
Bigi	1552	1637	22
Lalli . . . . .	.	1637	31
<i>Chiabrera</i>	1553	1638	31
Francesca Farnese . . . . .	.	fl. 1638	41
<i>Galileo</i>	1564	1641	31
<i>Bentivoglio (Cardinal)</i>	1579	1644	32
Fer. Pallavicino . . . . .	.	1644	31
Buonarotti . . . . .	.	1646	31
Buomattei . . . . .	.	1647	33
Toricelli . . . . .	.	1647	33
Margherita Costa . . . . .	.	fl. 1650	41
<i>Giulio Strozzi</i>	1590	1654	41
Sforza Pallavicino . . . . .	.	1667	33
Loredano . . . . .	.	1669	33
Nani . . . . .	.	1671	33
<i>Salvator Rosa</i> . . . . .	.	1673	32
Laura Ghirardelli . . . . .	.	fl. 1675	41
Baldinucci . . . . .	.	1681	33

Italian Writers.	Born.	Died.	Page.
Ferrari Family	1618	1682	28
Anna Caruso	fl. 1685	27
Dottori	1686	31
Bartoli	1686	33
Beverini	1686	33
Segneri	1694	33
Fran. Redi	1698	33

EIGHTEENTH CENTURY.

<i>Menzini</i> . . . .	.	1704	34
Bellini . . . .	.	1704	34
<i>Filicaja</i>	1642	1707	33
Magalotti	1637	1711	32
Guidi	1650	1712	34
Marchetti . . . .	.	1714	34
Emilia Orlandini	}	fl. 1716	41
Faustina Forli			
Eutopia Tosini			
Gravini		1718	34
Zappi	1667	1719	34
Virginia Bazzani . . . .	.	fl. 1720	41
Aurora Gaetani	}	fl. 1725	41
Elena Ricoboni			
Maria Buonacorsi			
Giovanna Carriera			
Faustina Zappi	}	fl. 1726	41
<i>Maria Strozzi Odalpi</i>			
Maria Borghini			
Luisa Bergalli			
Prudenza Capizucchi	}	1726	34
Stampiglia			
<i>Crescimbeni</i>	1662	1729	33
Bianchini	1662	1729	34
Gaetana Paperini	}	1730	42
Petronilla Paolini			
Lazzarini	1668	1734	35
Fontanini . . . .	.	1736	34
Manfredi	1674	1739	34
Campaillo	1668	1740	34
Fagiuoli	1660	1742	34
<i>Vico</i>	1688	1744	34
Perfetti	1680	1747	34

Italian Writers.	Born.	Died.	Page.
Giannone . . . . .	.	1748	34
<i>Muratori</i> . . . . .	.	1750	33
Becelli . . . . .	.	1750	34
<i>Zeno</i>	1668	1750	34
Francesca Manzoni . . . . .	.	fl. 1750	42
<i>Maffei</i>	1675	1755	34
Spolverini . . . . .	.	1762	34
<i>Algarotti</i>	1712	1764	35
Anderlini . . . . .	.	1765	34
Frugoni	1692	1768	34
<i>Mazzuchelli</i>	1707	1768	34
Valaresso	1686	1769	34
Lami . . . . .	.	1770	34
Stellini	1699	1770	34
Pariati	1665	1773	34
<i>Ganganelli</i>	1705	1774	32
Corilla Olimpica . . . . .	.	fl. 1775	42
Salandri	1723	1777	34
Rodilla Amedea . . . . .	.	fl. 1779	42
Augusta Piccolomini . . . . .	.	fl. 1780	42
<i>Metastasio</i>	1698	1782	34
Filangieri	1752	1788	37
Chiari . . . . .	.	1788	35
Baretti	1719	1789	34
Paolina Grismoridi . . . . .	.	fl. 1790	42
<i>Goldoni</i>	1707	1793	34
<i>Beccaria</i>	1735	1793	37
<i>Tiraboschi</i>	1746	1794	34
Calsabigi	1715	1795	35
Mattei	1742	1795	34
Pietro Verri	1728	1796	37
Maria Luisa Cicci . . . . .	.	fl. 1796	42
<i>Parini</i>	1729	1799	38

NINETEENTH CENTURY.

Diodata Roero . . . . .	.	fl. 1800	42
Amarilla Etrusca . . . . .	.	fl. 1800	42
<i>Bandini</i> . . . . .	.	1800	38
Barotti . . . . .	.	1801	37
Alberti . . . . .	.	1801	38
Battacchi . . . . .	.	1802	38
Federici	1751	1802	38

Italian Writers.	Born.	Died.	Page.
<i>Alfieri</i>	1794	1803	36
<i>Passeroni</i>	1713	1803	34
Fabbroni	1723	1803	38
Vianelli		1803	38
Albergati	1728	1804	38
Count Savioli	1729	1804	38
Soave	1758	1806	38
<i>Carlo Gozzi</i>		1806	36
Bregolini	1722	1807	38
Ceretti	1736	1808	38
<i>Cesarotti</i>	1730	1808	37
Lanzi	1732	1810	38
<i>Pignotti</i>	1734	1812	39
<i>Denina</i>	1731	1813	34
Lamberti	1750	1813	38
Count Giovio	1784	1814	38
Rovelli		1814	38
Bossi	1777	1815	38
Signorelli	1731	1815	38
Galfo	1724	1815	38
Signorelli		1815	38
Rosetti	1772	1816	38
<i>Alessandro Verri</i>	1741	1816	37
Minzoni	1734	1817	38
Mazza	1740	1817	38
Avellani		1817	38
Zanoja	1752	1817	38
<i>Morelli</i>		1819	38
Armelli		1820	38
Bondi	1745	1821	38
Manzi	1783	1821	38
Lorenzi	1732	1822	38
Moscato	1710	1824	38
Count d'Elci	1754	1824	38
Carpani	1752	1825	38
Rossmiui	1758	1827	38
<i>Ugo Foscolo</i>	1777	1827	39
Rossi	1755	1827	40
<i>Pindemonte</i>	1753	1828	39
Bosselini	1765	1828	38
<i>Monti</i>	1759	1828	37
Gioja	1767	1829	39
Vitorelli		1835	38
Count Giraud	1779	1835	40

Italian Writers.	Born.	Died.	Page.
<i>Sgricci</i>		1836	42
Countess Albrizzi	1760	1836	38
Arici		1836	38
Count Leopardi	1796	1837	38
<i>Botta</i>	1766	1837	39
<i>Silvio Pellico</i>	1789	1844	40
<i>Manzoni</i>			38
Micali			39
<i>Nicolini</i>			39
Romagnesi			38
<i>Grossi</i>			40
Perticari			39
C. Antonio			39
<i>Nota</i>			40
Rossi			40
Jos. Visconti			40
Casti			40
Mauriani			40
Carreri			40
Berchet			40
<i>Marchetti</i>			40
Romani			40
Sestini			40
Ruffa			40
<i>Ventignano, Duke of</i>			40
Campagna			40
<i>Gasparlo</i>			41
Baldachini			41
Malpiero			41
Virgilii			41
<i>Parzanese</i>			41
Guerrazzi			41
Varese			41
Bazzoni			41
<i>Cantu</i>			41
Touracelli			41
Zirardini			41
Canizzarro			41
Tommaseo			41
Teresa Albarelli Vordoni (of Verona)			42
Caterina Bortoloni Condet (of Padua)			42
Adele Curti (of Milan)			42
Cecilia de Luna Folliero (of Naples)			42
Caterina Ferrucci (of Narni)			42

Italian Writers.	Born.	Died.	Page.
Massini Rosellini (of Florence)	.	.	42
Giuseppa Guacci Nobile (of Naples)	.	.	42
Elvira Giaurpieri (of Florence)	.	.	42
Laura Mancini Oliva (of Naples)	.	.	42
Giulia Molino Colombani (of Torino)	.	.	42
Chiara Morroni Bernabo Silorate	.	.	42
Giuseppina Poggiolini (of Milan)	.	.	42
Isabella Rossi (of Florence)	.	.	42
Angela Scacerni Prosperi (of Ferrara)	.	.	42
<i>Rosa Taddei</i> (of Naples)	.	.	42
Giuseppina Turrise Colonna (of Palermo)	.	.	42
Angela Veronese Mantovani (of Treviso)	.	.	42

Spanish Writers.

SIXTH TO TENTH CENTURIES.

St. Isidore	.	.	.	.	.	636	45
St. Julian	.	.	.	.	.	690	45
St. Eulologe	.	.	.	.	.	782	45
Othman	.	.	.	.	.	912	45

ELEVENTH CENTURY.

Moslema	.	.	.	.	.	1007	45
Bent Aisha	.	.	.	.	.	1009	45
Aboulvalid	.	.	.	.	.	1012	45
Kasradgi	.	.	.	.	.	1013	46
Aboulkassem	.	.	.	.	.	1070	46
Zaidun	.	.	.	.	.	1070	46
Azadita	.	.	.	.	.	1095	46
Ben Ganah	.	.	.	.	.	.	46
Gassani	.	.	.	.	.	.	46

TWELFTH CENTURY.

Saidi Ali	.	.	.	.	.	1106	46
Aben Pace	.	.	.	.	.	1138	46

Spanish Writers.	Born.	Died.	Page.
Kaisi Abunassar		1140	46
Roschd Averboes		1198	46

THIRTEENTH CENTURY.

Berceo	1211	48
Omar	1219	46
Gemaleddin	1274	46
Abul Hassan	1275	46
Alphonso X.	1284	47
Zamora	1299	47
Loaysa	1299	47
Abbé Antonio		47
Abbé Nicolas		47

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Lakamita	1308	48
<i>Raimond Lulli</i>	1315	48
<i>Djaeddu Abu</i>	1318	48
Juan Ruyoz (of Hita)	1350	48
Fahrun Abram	1359	48
<i>Juan Manuel</i>	1362	48
Catib Mahomet	1374	48
Leo the African	1380	48
Ayala	1397	48

FIFTEENTH CENTURY.

Clavijo	1407	49
<i>Villena</i>	1434	49
<i>Santillana</i>	1398	49
Juan de Mena	1412	49
Rodrigo of Zamora	1407	47
Valera	1482	49
Pulgar	1486	49
Haro		49
Badajoz		49
Guevara		49
Ladron		49
Acuna		49
Cota		49
Juan de Hoz		50

SIXTEENTH CENTURY.

Spanish Writers.	Born.	Died.	Page.
<i>Christ. Columbus</i>	1441	1506	51
<i>Castillo</i>		1507	51
<i>Ximenes (Cardinal)</i>	1437	1517	51
Perez de Oliva		1533	51
<i>Garcilasso</i>		1536	51
Vives	1492	1540	58
<i>Boscan</i>		1543	51
Juan de Enzinas		1545	49
Peretius		1545	51
Juan Valdesso		1546	50
Garces		1547	52
<i>Gomara</i>		1552	53
Mejia		1552	53
<i>Las Casas</i>	1417	1566	57
<i>Gil Polo</i>		1572	51
<i>Luis Vives</i>		1575	58
<i>Mendoza</i>		1575	52
<i>Herrera</i>	1500	1578	52
Ocampo		1578	53
De Rojas		pub. 1579	50
<i>D' Acuna</i>		1580	52
Cueba		1582	58
St. Theresa Avila		1582	53
<i>Cetina</i>		1584	52
Malon		1586	53
Luis de Granada		1588	53
Cruz		1589	53
<i>Gonzales Molina</i>		1590	60
Garibai		1590	53
<i>Luis Ponce de Leon</i>	1527	1591	52
<i>Ercilla y Zuniga</i>	1540	1595	55
<i>Castillejo</i>		1596	52
<i>Matamores</i>			53
Cano			53

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Zarate		1601	53
Siguenza		1606	53
<i>Argensola</i>	1565	1613	58

Spanish Writers.	Born.	Died.	Page.
<i>Cervantes</i>	1547	1616	53
<i>Zurita</i>	1537	pub. 1616	53
Fran. Figueroa	1540	1620	59
<i>Mariana</i>	1537	1624	53
<i>Herreras Tordesillas (Ant.)</i> .	1565	1625	59
<i>Gongora</i>	1561	1627	58
<i>Guillem de Castro</i>		1630	58
Ger. de Alcala	1563	1632	59
Espinel	1544	1634	59
<i>Lope de Vega</i>	1562	1635	54
Virves	1586	1635	59
Naharro		1635	55
Moncada	1572	1635	60
Coloma		1637	60
Montalvan		1639	56
<i>Quevedo</i>	1580	1645	59
Aguilar	1570	1650	59
Roxas		1650	62
Suarez Figueroa	1586	1650	59
Borja y Aragon	1580	1658	59
Nieremberg	1590	1658	60
Gracian	1591	1658	60
Rioja	1660	1659	59
Juan Lugo		1660	58
<i>Villegas</i>	1595	1669	58
Rebolledo	1587	1676	59
<i>Sellez, or Molina</i>		1680	61
N. Antonio	1617	1684	60
<i>De Solis</i>	1610	1686	60
<i>Calderon de la Barca</i>	1600	1687	60
Miguel Molinos	1627	1696	62

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Condamo	1709	62
Feijoo	1726	62
Luzan	1730	62
Reynoso y Quinones	1730	62
Armesto	1730	62
Larramendi	1762	63
Father Florez	1763	63
Burriel	1764	63
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Spanish Writers.	Born.	Died.	Page.
Sedano		pub. 1768	63
Nic. Moratin	1697	1780	62
Ciscar		1781	63
Cadalso		1782	63
Caldaza		1782	63
Lardizabal		pub. 1782	64
<i>De La Isla</i>		1783	63
<i>Yriarte (Thomas)</i>		1794	63
Ulloa (Antonio)	1716	1795	64
Lampillas	1739	1798	63
Mohedano		1798	63
<i>Garria de la Huerta</i>		1798	63
Munoz		1799	63
Rod. Castro	1739	1799	63

NINETEENTH CENTURY.

Martin Ulloa (nephew)		1800	64
Bustamente		1800	64
Cavanilles	1745	1804	64
Sanchez		1806	64
Fajardo		1806	64
<i>Florida Blanca</i>	1728	1809	65
Samaniego	1742	1809	64
Countess Montijo		1809	65
Capmany		1810	65
Count de Cabarrus		1810	66
<i>Jovellanos</i>		1811	64
<i>Cienfuegos</i>		1812	65
Masdeu		1817	65
<i>Valdez</i>	1754	1817	63
Apececha		fl. 1820	67
Arjona Roldan	1761	1820	67
<i>Llorente</i>		1821	65
Amat (Don Felix)	1750	1824	67
Castro (Francisco)	1771	1827	67
<i>Leandro Moratin</i>	1760	1828	64
Bermudez de Castro (Jose)		fl. 1830	68
Duran		fl. 1832	68
Arnao		fl. 1834	67
Carvjal	1753	1834	68
<i>Clemencin</i>	1765	1834	68
Floran		fl. 1834	68

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Castro (Orozeo)	1808	fl. 1837	68
Hermosilla	1771	1837	69
Blanco White	1775	1841	66
Hervas	64
Tapia	64
<i>Marina</i>	65
<i>Campomanes</i>	65
Quintana	65
Lardizabal	66
Galliaro	66
Saviñon	66
<i>Martinez de la Rosa</i>	66
Garostiza	66
Quintana	65
Clavigero	66
Treuba Cosjoy	66
<i>Breton de los Herreros</i>	67
Bermudez de Castro (Salvador)	67
Burgos	67
Amat (Don Firmin)	67
Calderon (Serafin)	67
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<i>Florez Estrada</i>	68
<i>Frias</i> (Duke of)	68
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<i>Gallego</i>	68
Gutierrez	69
Garelli	69
Gil	69
<i>Gil y Zarate</i>	69
Hartzenbusch	69
Jerica	69
Larra	69
<i>Lista</i>	69
Madrazo	69
Maturana	69
Maury	69
Mesonero	69
Miñano	69
<i>Mora</i>	69
Miraflores	69

Spanish Writers.	Born.	Died.	Page.
Morales Santisteban	70
<i>Pacheco</i>	70
<i>Pastor Diaz</i>	70
Pillegrin	70
Peña y Aguayo	70
<i>Duke of Rivas</i> (Saavedra)	70
Roca de Togores	70
Quiroga	70
Samoza	70
Toreno	70
Vega	70
<i>Zorilla</i>	70
Gonzales	70
Capman	70
Mandroza	70

Portuguese Writers.

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Abul Valid	558	72
Abu Amran	604	72
Recesvindo	684	72
Abdala Rada	1051	72
Alphonso (Henriquez)	1139 1185	73
Don Matheos	1282	73
Santarem	1321	73
Don Diniz	1279 1325	73
Don Pedro Barcellos	1354	73
Abu Dulvazatin . . . . .	.	72
Abdelmalek Badrun . . . . .	.	72
Hermiguiez . . . . .	.	73
Coelho . . . . .	.	73

FIFTEENTH CENTURY.

Vasco Lobeira	1403	73
Giraldes	1407	73
Durate	1438	74
Das Regras	1442	74
Azurara	1460	74

Portuguese Writers.	Born.	Died.	Page.
<i>Macias</i>	1470	73
Alphonso V.	1481	73
Fernando Lopes	74
<i>Ribeyra (Bernardo)</i>	74

SIXTEENTH CENTURY.

Pereira Pacheco . . . . .	.	1503	75
Caiado . . . . .	.	1503	75
Falcam . . . . .	.	1503	75
Albuquerque	1452	1515	74
Albegaria da Costa . . . . .	.	1517	75
Jorge Resende . . . . .	.	1517	74
Magellan . . . . .	.	1521	74
Pina . . . . .	.	1521	74
Vasco da Gama . . . . .	.	1524	74
Tieve . . . . .	.	1536	74
Nuno da Cunha . . . . .	.	1539	75
Bandara . . . . .	.	1556	74
Galvam . . . . .	.	1557	75
<i>Gil Vicente</i> . . . . .	.	1557	74
<i>Miranda</i>	1595	1558	74
Castanheda	1529	1559	75
<i>Montemayor</i>	1520	1562	75
Goes . . . . .	.	1567	75
<i>Ferreira (Antonio)</i>	1480	1569	75
Barros . . . . .	.	1570	77
Gaspar Polo	1516	1572	75
Prestes . . . . .	.	1572	77
Oriente . . . . .	.	1572	77
Brandam . . . . .	.	1572	77
Moraes . . . . .	.	1573	77
Mello de Souza . . . . .	.	1575	75
Andreo Resende . . . . .	.	1575	77
Don Sebastian . . . . .	.	1578	77
<i>Camoens</i>	1524	1579	75
Osorio . . . . .	.	1580	77
Averio . . . . .	.	1580	77
Mendez Pinto (Fern)	1508	1580	77
Thome . . . . .	.	1582	77
Caminha . . . . .	.	1589	77
Lisboa . . . . .	.	1590	77
Martyres . . . . .	.	1591	77

Portuguese Writers.	Born.	Died.	Page.
Chiado Ribiero		1591	77
Pirez (Sebas.)		1592	77
Bernardes		1593	77
Cortereal		1593	77

SEVENTEENTH CENTURY.

Lucena		1600	77
Arraiz		1600	77
<i>Ct. Vimioso</i>		1606	77
<i>Lobo F. (Rodriguez)</i>	1580	1607	78
<i>Mariz</i>		1608	79
Leam		1608	79
Tovar		1614	78
<i>Soto Mayor</i>		1614	78
Veiga		1614	78
Monteiro		1615	78
Machado		1615	78
<i>Gonz. Andrade</i>		1615	78
<i>Mauzinho</i>		1615	78
Diego Couto	1652	1616	79
<i>Brito</i>		1617	79
<i>Barbosa (Agostino)</i>		1617	79
Teixeira	1543	1620	79
<i>Feo</i>		1627	79
<i>Luiz Souza</i>	1573	1627	79
Gabriel Castro		1632	78
<i>Ceita</i>		1633	79
Coutinho		1634	78
Sylveira		1636	78
Ant. Brandam	1584	1637	79
Pitta		1640	78
<i>Rollein</i>		1648	78
Pinto Ribeiro		1649	78
<i>Faria e Souza</i>	1590	1649	79
M. Vasconcellos		1649	79
Saverim de Faria		1655	79
Mascarenhas	1595	1656	78
<i>Freyre</i>	1597	1657	79
Semedo		1658	79
<i>P. Andrada</i>	1576	1660	78
<i>Man. Thomas</i>		1665	78
Galhegos		1665	78

Portuguese Writers.	Born.	Died.	Page.
<i>Don Mello (Fran.)</i>	1610	1666	79
Cardosa	1606	1669	79
Esperanza		1670	80
Sister Pimental		1671	82
Gus. Soares	1616	1675	78
Balt. Tellez	1595	1675	80
Gomes		1675	78
Lobo Serram	1583	1678	75
Rib. Macedo	1618	1680	78
<i>Fran. Macedo</i>	1596	1681	78
<i>Ceo (Violante)</i>	1601	1693	82
Viera	1608	1697	80
Lopez Cabral	1634	1698	80
Fernando Menezes	1614	1699	80

EIGHTEENTH CENTURY.

<i>Monteroyo</i>	1670	1705	80
Lima	1680	1709	80
Lesbio		1709	80
Gaetano de Souza	1674	1729	80
Da Costa (Victor.)	1674	1730	81
<i>Dos Reys</i>	1690	1738	80
<i>Ct. Ericeyra (F. X.)</i>	1673	1743	80
Bar. Machado		1743	81
<i>Antonio José</i>		1760	81
Dos Reis Quita		1770	80
D'Oliveira		1772	81
<i>Garcam</i>		1772	80
Vieira		1772	81
Rimalho		1772	81
Carvalho		1772	81
<i>Dias Gomes</i>		1772	81
Luis Verney		1772	81
<i>Countess Vimeiro</i>		1773	81

NINETEENTH CENTURY.

<i>Bar. Dubocage</i>	1768	1803	81
Domin. Torres		1809	82
Sylva Da Cruz	1732	1809	82
<i>Do Nascimento</i>	1734	1819	82

Portuguese Writers.	Born.	Died.	Page.
<i>Fran. Manoel</i>		1819	82
<i>Bap. Gomes</i>		1820	82
Correa da Serra		1833	82
<i>Ant. Castilho</i>			82
Al. Ant. Garrot			82
Mendes Leal			82
Ig. Pizarro			82
Ped. Mesquitella			82

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Ulphilas	360 ?	83
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Ottfried of Weissemburg	840	83
Walafrid and Wandulbert	fl. 849	83
Godeschalk and Haymo	fl. 868	83
Iso of St. Gall	871	83
Solomon of Ramschag	891	83
Waldram of Strasburg	906	83
Rhoswitha	980	83

ELEVENTH CENTURY.

Witichind	1002	84
Dithmar	1018	84
Notker	1022	84
Adelbold	1027	84
Lambert	1077	84
Bruno	1085	84
Willeran	1085	84
Hepidanus	1088	84
Wilhelm of Herschau	1091	84

TWELFTH CENTURY.

Veldeck	1190	84
Wernher	1159	84
Zazichoven	1194	84

THIRTEENTH CENTURY.

German Writers.	Born.	Died.	Page.
Von der Aue		1201	84
Ofterdingen		1207	84
Eschenbach (Wolf.)		1212	84
Reinbot von Dorn		1230	84
Freydank		1240	84
Enekel		1250	84
Eiko von Rapschow		1250	85
Rod. von Anse or Ems		1250	85
Otto IV. Count Bottenlaube		1254	85
Henry of Anhalt		1267	85
Conrad von Hohenstaufen		1268	85
Ulrich von Lichtenstein		1272	85
Duke of Misnie		1288	85
Duke of Breslau		1290	85
Conrad von Würzburg		1290	85

FOURTEENTH CENTURY.

Regenbogen		1300	85
Hadloub		1300	85
Trymberg		1300	85
Frankenstein		1301	85
Hornek		1315	85
Meissen		1318	85
Ammenhausen		1337	85
Munchen		1340	85
Reidesel		1341	86
Behaim		1343	86
Mayenburg		1349	86
Reinhard of Westerberg		1350	85
Fleck	1294	1350	86
Tauler		1361	86
Muglin		1369	86
Herfort		1371	86
Quinfurt		1382	86
Suchenwirth		1394	86
Heinrich Teichner		1395	86
Prof. Frankenstein		1397	86

FIFTEENTH CENTURY.

German Writers.	Born.	Died.	Page.
Tillman	1400	86
Bucheler	1400	86
Neuenstadt	1410	86
Windler	1411	86
Turinger	1420	86
Rothe	1434	86
Windek	1434	86
Andreas	1439	86
Wolkenstein	1449	86
Rosenplüt	1450	86
Nydhart	1456	86
Furtner	1468	86
Guttenberg	1400	1468	87
Hans Folz	1470	86
Ringolfinge	1472	86
Steinhoevel	1475	86
Gaspar Roen	1475	86
Weber	1476	86
Bremgarten	1478	86
Schernberg	1480	86
Lirar	1480	86
Schilling	1480	86
Reichenthaller	1483	86
Albrecht von Eye	1485	87
Hagen	1490	87
Botha	1492	87
Stein	1493	87

SIXTEENTH CENTURY.

Celtes . . . . .	.	1508	88
Geiler von Keiserberg	1445	1510	88
Bebel . . . . .	.	1516	88
Sebastian Brandt	1454	1520	87
Reuchlin	1455	1522	88
<i>Hutten</i>	1488	1522	88
<i>Al. Durer</i>	1471	1528	88
Baumann . . . . .	.	1529	87
Ct. Nuenar . . . . .	.	1530	88
<i>Zwinglius</i>	1484	1531	89
Pfinzing	1481	1535	87

German Writers.	Born.	Died.	Page.
Greff . . . . .	.	1535	87
Turnmayr	1466	1535	88
Thomas Mürner	1475	1536	87
<i>Kantzow</i>	1499	1542	88
Sebas. Franck . . . . .	.	1545	88
<i>Luther</i>	1483	1546	88
Bugenhagen	1485	1558	89
<i>Melanchthon</i>	1498	1560	88
Musculus	1497	1563	88
Glareanus	1488	1563	89
<i>Conrad Gessner</i>	1516	1565	88
Agricola	1492	1566	89
Tschudi	1505	1572	88
Xylander	1532	1576	89
<i>Hans Sachs</i>	1494	1576	87
Ayer . . . . .	.	1590	88
<i>Fischart</i>	1539	1590	88
Camerarius . . . . .	.	1594	88
<i>Mic. Neander</i> . . . . .	.	1595	88

SEVENTEENTH CENTURY.

Paul Schede, Melissus	1539	1602	89
<i>Rollenhagen</i>	1542	1609	89
Peter Denais . . . . .	.	1610	89
Taubman	1565	1613	89
Albertinus	1560	1620	90
Arnd	1555	1621	91
<i>Boehme</i> . . . . .	.	1625	89
Buxtorf	1564	1629	89
Kepler	1571	1630	90
Zinkgraff	1591	1635	90
<i>Opitz</i>	1597	1639	90
Flemming	1609	1640	90
Belinkhaus	1567	1642	90
<i>Stettler</i> . . . . .	.	1642	91
Helmont	1577	1644	90
Rinkhart	1586	1645	90
<i>Weckerling</i> . . . . .	.	1651	90
Andrea . . . . .	.	1654	90
<i>Clai</i> . . . . .	.	1656	90
Schoch . . . . .	.	1657	90
Werder . . . . .	.	1657	90

German Writers.	Born.	Died.	Page.
<i>Harsdörfer</i> . . . . .	.	1658	91
Dach . . . . .	.	1659	90
Schruppius	1610	1661	91
<i>Gryph</i>	1616	1664	90
Moscherosch	1600	1669	90
Griffensohn . . . . .	.	1669	91
Buchholz . . . . .	.	1671	91
Olearius	1600	1671	90
Paul Gerhard	1606	1676	90
Scheffer . . . . .	.	1677	90
<i>Hoffmanskaldau</i>	1618	1679	90
Neumark	1621	1681	90
<i>Birken</i> . . . . .	.	1681	91
<i>Lohenstein</i>	1635	1683	90
Zesen . . . . .	.	1685	90
<i>Major</i>	1634	1694	91
<i>Puffendorf</i>	1632	1694	91

EIGHTEENTH CENTURY.

Spener	1635	1705	91
<i>Leibnitz</i>	1646	1716	93
Gunther	1695	1723	92
Thomasius	1655	1728	94
Fabricius	1668	1736	94
Elias Schlegel	1718	1749	91
Kruger	1722	1750	92
Mylus	1722	1754	92
<i>Mosheim</i>	1695	1755	94
Brawe	1738	1758	92
Kleist	1715	1759	92
<i>Gottsched</i>	1700	1760	91
<i>Baumgarten (A. T.)</i>	1714	1762	94
Abbt	1738	1766	94
<i>Wolf</i>	1679	1766	93
<i>Winkelmann</i>	1707	1768	93
<i>Gellert</i>	1715	1769	91
<i>Rabner</i>	1714	1771	91
Schiebeler	1741	1771	92
Hartmann	1752	1775	92
Crusius	1715	1775	94
<i>Hally</i>	1748	1776	92
Breitinger	1701	1776	92

German Writers.	Born.	Died.	Page.
<i>Haller</i>	1708	1777	91
Salzer	1720	1779	94
Sturz	1736	1779	94
<i>Lessing</i>	1729	1781	94
Goetz	1721	1781	92
Lange	1715	1781	92
<i>Iselin</i>	1728	1782	98
Lichtwer	1719	1783	94
<i>Bodmer</i>	1698	1783	91
<i>Frederick the Great</i>	1712	1786	91
<i>Mendelsohn</i>	1720	1786	94
Musæus	1725	1787	94
<i>Gessner (Solomon)</i>	1730	1788	93
Hamann	1730	1788	98
<i>Moser</i>	1701	1789	98
Schmidt	1716	1789	92
Blum	1739	1790	92
Gemmingen	1726	1790	92
Basedow	1723	1790	98
<i>Michaelis</i>	1700	1791	94
Louisa von Karschin	1722	1791	108
Adolphe Schlegel	1721	1793	91
J. Bode	1754	1793	99
<i>Bürger (Gottfred)</i>	1748	1794	97
Möser	1720	1794	94
<i>Zimmermann</i>	1728	1794	93
Gallish	1756	1795	92
Ch. Bode		1795	99
Mastallier	1731	1795	92
Schatz	1763	1795	92
Zaupser	1746	1795	92
König	1753	1796	92
<i>Peter Uz</i>	1720	1796	92
Hippel	1741	1796	100
Wackenroder	1772	1798	98
Blumauer	1755	1798	101
Ramler	1725	1798	93
Lichtenberg	1742	1799	93
Thomasius			94

NINETEENTH CENTURY.

Kœstner	1719	1800	91
<i>Novalis (or Hardenberg)</i>	1772	1801	98

German Writers.	Born.	Died.	Page.
<i>Lavater</i>	1741	1801	96
<i>Glein</i>	1719	1803	92
<i>Klopstock</i>	1724	1803	92
<i>Herder</i>	1744	1803	96
<i>Kant</i>	1724	1804	99
<i>Schiller</i>	1759	1805	96
<i>Adelung</i>	1732	1806	94
<i>Becker</i>	1771	1806	101
<i>Sophia Brentano</i>	1770	1806	108
<i>Meissner</i>	1753	1807	94
<i>Schroeck</i>	1733	1808	97
<i>Schlözer</i>	1735	1809	100
<i>Pfeffel</i>	1736	1809	101
<i>John Müller</i>	1752	1809	100
<i>Nicolai</i>	1733	1811	94
<i>Beckman</i>	1739	1811	101
<i>Heyne</i>	1730	1812	93
<i>Wieland</i>	1733	1813	93
<i>Koerner</i>	1791	1813	102
<i>Iffland</i>	1759	1814	96
<i>Fichte</i>	1762	1814	99
<i>Jung</i>	1740	1817	94
<i>Schulze</i>	1789	1817	102
<i>Thümmel</i>	1738	1817	103
<i>Campe</i>	1746	1818	94
<i>Madame Naubert</i>	1756	1819	94
<i>F. H. Jacobi</i>	1743	1819	100
<i>Kotzebue</i>	1761	1819	97
<i>Tennemann</i>	1761	1819	100
<i>Halen</i>	1752	1819	101
<i>Solger</i>	1780	1819	100
<i>Theodore Hoffmann</i>	1776	1822	104
<i>Gerstenberg</i>	1737	1823	94
<i>Jean Paul Richter</i>	1763	1825	103
<i>Voss (John Heinrich)</i>	1751	1826	104
<i>Hebel</i>	1760	1826	99
<i>Conz</i>	1762	1827	101
<i>Eichorn</i>	1752	1827	94
<i>Bouterwek</i>	1766	1828	106
<i>Werner</i>	1768	1828	97
<i>Mülner</i>	1775	1829	105
<i>Frederick Schlegel</i>	1774	1829	98
<i>Lafontaine</i>	1752	1831	94
<i>Hegel</i>	1779	1831	99

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Buerde	1753	1831	101
Niebuhr	1776	1831	101
Matthison	1761	1831	101
Goethe	1749	1832	94
Cotta	1764	1832	107
Rahel (Madame)	1771	1833	109
Schleiermacher	1768	1834	107
Charlotte Stieglitz	1806	1834	109
Seewis	1762	1834	101
Count Platen	1796	1835	102
Langbein	1757	1835	103
Benzel	1767	1835	104
Munchausen	1759	1836	94
Grabbe	1801	1836	105
Böttiger	1760	1836	94
Malitz	1779	1837	105
Ancillon	1766	1837	100
Chamisso	1781	1838	104
Gaudy	1800	1840	102
Rotteck	1775	1840	101
Mdme. Schopenhaur	1770	1840	108
Immermann	1796	1841	105
Schenkendorf	1778	1841	102
Benecke	1762	1841	107
Heeren	1760	1842	101
La Motte Fouqué	1777	1842	106
Caroline Pichler	1769	1843	108
Kind	1768	1843	102
Madame Wolzogen	1763	1847	96
Henry Heine	1797	1847	103
Zschokke	1774	1847	101
Crusius . . . .	. . . .	. . . .	94
Wm. Schlegel . . . .	. . . .	. . . .	98
Lewis Tieck . . . .	. . . .	. . . .	98
Schlosser . . . .	. . . .	. . . .	99
Schelling . . . .	. . . .	. . . .	99
Dresch . . . .	. . . .	. . . .	100
Görres	101
Leo	101
Ritter	101
Schubart	101
Raumer	101
Ranke	101
Dahlmann	101

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<i>Maurice Arndt</i>	102
Eberhard	102
Zedlitz	102
Uhland	102
Schwabbe	102
Lenan	102
"Anastasius Grün"	102
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<i>Pyrker</i>	102
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<i>Freiligrath</i>	102
Gutzkow	103
Becke	102
Eichendorf	103
<i>Jacob Grimm</i>	104
<i>William Grimm</i>	104
<i>Grilprazer</i>	104
Menzel	104
L. Arnim	104
Lewis, King of Bavaria	104
Werner	105
Auffenberg	105
Schenk	105
<i>Raupach</i>	105
<i>Princess Amelia of Saxony</i>	105
Duke of Mecklenburg	105
Amelia von Schoppe	106
<i>Raimund</i>	106
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<i>Alex. Humboldt</i>	107
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<i>Hein. Steffen</i>	106
<i>Neander</i>	107
<i>Marheineke</i>	107
<i>Zunz</i>	107
<i>Furst</i>	107
<i>Jost</i>	107
<i>Manheimer</i>	107
<i>Riesser</i>	107
<i>Geiger</i>	107
<i>Gesenius</i>	107
<i>Bopp</i>	107
<i>Freytag</i>	107
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<i>Von der Hagen</i>	107
<i>Büsching</i>	107
<i>Lachmann</i>	107
<i>Schmeller</i>	107
<i>Wolff</i>	107
<i>Hoffmeister</i>	106
<i>Savigny</i>	107
<i>Stahl</i>	107
<i>Hüllmann</i>	107
<i>Welcker</i>	107
<i>Schubert</i>	107
<i>Buch</i>	107
<i>Oken</i>	107
<i>Link</i>	107
<i>Brown</i>	107
<i>Erichson</i>	107
<i>Encke</i>	107
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<i>Johanna Weissenthurn</i>	108
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<i>Bettina Arnim</i>	109
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French Writers.

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Eginhart		836	112
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Joinville	1223	1317	113
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Christine of Pisan	1363	1411	114
Froissart	1333	1419	114
Alain Chartier	1386	1449	113
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
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